

THE
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AN
ARCHITECTURAL
MONTHLY

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THE BRICKBUILDER

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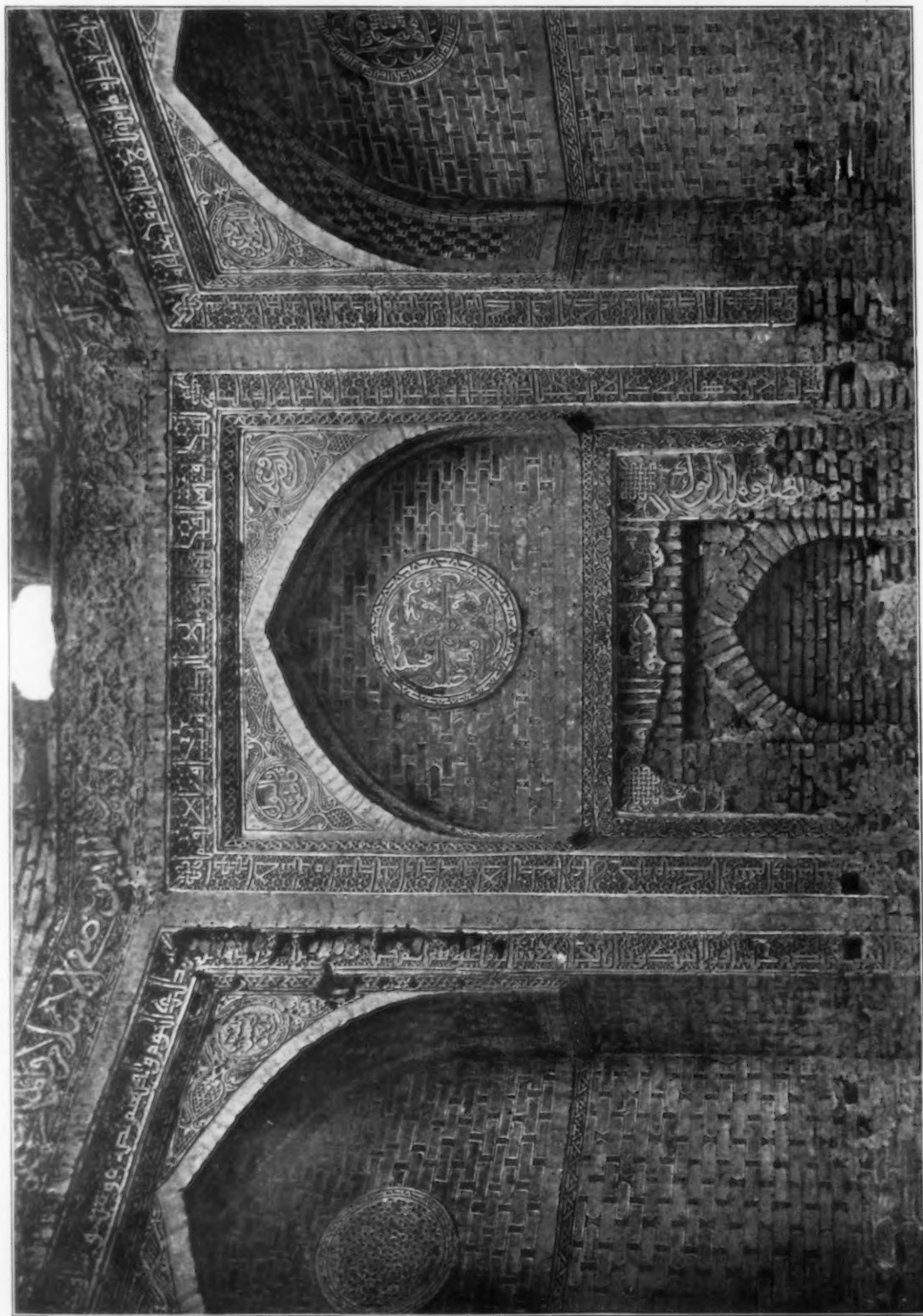
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INLAID DECORATION IN A GRAVE TOWER AT KUM, PERSIA. ✓

THE BRICKBUILDER

VOL. 15 No. 11 DEVOTED TO THE INTERESTS OF ARCHITECTURE IN MATERIALS OF CLAY NOVEMBER 1906

Commercialism in Art.

IT is quite probable that in no country in the world has architecture been so influenced by commercialism as in the United States. It is therefore a question of interest as to what effect this commercialism has had upon architecture as a fine art. In its answer lies a good deal of the prospect of the future, for surely commercialism will never cease as a factor in our business activity. By commercialism we mean the subordination of matters of architectural design to mere expediency of dollars and cents. This may or may not be a sacrifice of art. It frequently is such, but more frequently it means a sacrifice of the architect's peculiar desires. We all feel at times that we could do a little better, could be a little more successful in our work, if we were not obliged to consider the cost, or if our clients would only step one side, put off all questions of cost, and give us *carte blanche*. It is extremely doubtful, however, if such freedom would conduce to the best kind of growth. Development does not count along the lines of the things, the paths, the functions, with which we are most familiar, and which we are conscious of having mastered, but, rather, success comes from our failures, from our attacking and attempting the problems which are new to us, from reconciling hostile elements and bringing conflicting interests into harmony and appropriateness. Looked at in this light and measured by the results, we are inclined to believe that commercialism, so far from threatening the death of art in this country, has been the direct cause of some of our strongest and most vigorous growth. It constitutes a species of ferment which keeps the body architectural from becoming stale or from mummyfying. Perhaps the most notable illustration of this is afforded by our modern office buildings, the so-called sky scrapers. These present a problem which is primarily utilitarian, in which the business element always predominates and which from first to last has been controlled by commercialism. Whether the results be the best that could be accomplished may well be questioned, but certainly no other country in the world, no other nation has solved the problem in anything like as satisfactory a manner as it has been solved in this country. In the process of studying these buildings a keen alertness has necessarily been developed by our architects. The spirit of emulation has made each watch the other and be open for every possible advantage and saving, so that the designing of these tall structures, the results of which at first were so crude

and so uninteresting, has become a science as well as an art and has profoundly affected the manner in which a design is studied in other lines. Unlimited opportunities have never been good for any one. We need the restrictions and restraints in order to keep us reasonable and sane, and the very commercialism that sometimes oppresses us so cruelly is constantly working out for the good of the profession. If it does nothing more, it certainly develops a spirit of competitive cooperation which cannot fail to be of value to our national architecture.

In the process of our national development it is inevitable that the spirit of commercialism should interfere with individual successes. There will be opportunities lost because of the short-sighted financial policy of those who control the purse strings. There will be artistic conceptions curtailed and often ruined because of the wrong emphasis placed upon puerile practical requirements. But on the other hand, the spirit of commercialism is what has called into being our marvelous architectural development to-day. If it were not for the profit that our buildings have been made to pay the business districts of our cities to-day would be as uninteresting as they were in the dreary times of the vernacular. The speculative builder has made our suburbs hideous in places, but the speculative builder has also placed within the hands of some of our architects opportunities such as no previous generation could have imagined, and besides all the evil which commercialism might inflict upon our artistic development, it must be acknowledged that there is a great deal in enlarged opportunity, increased power, and a material development which has made the artistic success a reality. We have to take the good with the bad, and whether it be that the bad is less offensive than we imagine or that the bad is turned to a good purpose, the fact remains that commercialism has kept alive architecture in this country and has brought victory and strength into the profession, preventing it from developing either the academic dullness of German art or the monotonous mediæval spirit of England. The United States to-day is the foremost architectural country in the world, measured by its attempts and by its positive achievements. There is no other land where the opportunities are so great nor, on the whole, so well improved. We owe this to the spirit of commercialism which has gone side by side with marvelous prosperity and has made good conditions better, giving the architect a free hand where before he was only a struggling draughtsman, and opening up all sorts of unheard of opportunities.

Modern English Suburban Houses.

YOU may search the world over, but in house design you will not find anything more delightful than the best English examples. Houses more commodious, more carefully appointed, more luxuriously fitted up with warming and ventilating appliances and hot water supplies—such houses, maybe, you will find elsewhere, but no houses more pleasing to the eye, no houses which rest so quietly on the country-side, no houses which have about them such an air of contentment and mellowed comfort. Therein is the essential quality of English domestic architecture. Such houses, however, are not to be found anywhere and at any moment, for commerce and industry have swept away much of the old work, and in its place have arisen dead formalities or the showy



HOUSE AT LEICESTER.
Everard & Pick, Architects.

mixtures brought into being by the *nouveau riche*. We can pass by those years when the all-important consideration was to have a grand-looking mansion, whether the interior fitted in with the exterior or not. Those were the years when it was thought proper to swallow up nearly the whole of the space with reception rooms, while the living-rooms were squeezed in as best might be. Truly that was not the most admirable phase of English domestic architecture; indeed, about those grandiose erections there was no domesticity at all; they were artificial conceptions, the very antithesis of real house design. For such latter we must turn to an earlier period or to a later one. Half a century ago it would have been futile to search among town examples, but now one can see the good work that is being done in the suburbs, clearly showing that, while in the large buildings, architects have picked up again the thread of English Renaissance, in the smaller houses there has been a reversion to the quiet, unpretentious work which is so satisfying. There are, it is true, some dreadful legacies, say those

of the early nineteenth century, when architectural design was as sluggish as it could be, or those perhaps more disconcerting legacies of mid-Victorian years, by-products of Gothic, ill-digested and nauseating. Nor can we overlook the fact that the latter distraction is not by any means finished with, for our fancy-loving builder continues to sprawl the same sort of thing in the suburbs, persisting in his trefoils and quatrefoils, his lumpy leaves and strange birds, and all the rest of the things which the handy carver will strike out of stone at so much a dozen. Nevertheless, admitting this, it cannot be gainsaid that English house architecture is well on the road to its best ideals, and there can be found in every town new houses with much of the old feeling about them.

Now the architect who is designing a country house has difficulties enough to face, but with the suburban house he has still more; the chief of these arising out of the usually restricted nature of the site and the limitations of cost. In the majority of cases, suburban houses are erected more or less as a speculation, and there is no money to throw away on those expensive embellishments which are sometimes so effective in houses built for clients with a long purse. What sins, indeed, may not be covered up with expensive material! And speaking of material, it is worth while noting the frank use now made of bricks. It was once the mistaken idea that if a house could not be built of stone, it was best to make it look like stone, by a plentiful use of stucco—the most deadly uninteresting surface texture imaginable. Brickwork had to hide itself behind such a skin, but the stucco had a distressing way of cracking from top to bottom in all directions, falling off in patches which were most unsightly and could not be satisfactorily doctored. That was probably the chief cause of stucco going out of vogue. What a saving blemish! For good brickwork then had a chance, and now is very extensively seen in suburban houses, together with plain, painted woodwork, which has largely ousted another vicious fancy, *i. e.*, graining. Since we are discussing domestic architecture, it may be said, without fear of contradiction, that England furnishes by far the most interesting examples of the use of brick. The myriads of small brick houses, charming in their simplicity, which are found in nearly all of England's countryside, have excited the admiration of foreigners generally who have had occasion to travel either on or off "the beaten track." The best of these are not of modern origin. Nevertheless, it may be said of the work of to-day, especially in the better class of house-building, that English architects are showing an understanding in the use of brick which is worthy of the study of all architects. Undoubtedly rough-cast is very frequently used, but it has an infinitely superior surface to stucco, and, moreover, it affords a most serviceable outer skin on houses in exposed situations—in the country especially. Accompanying this article are some examples of suburban houses around London. In the Wimbledon district a great number of such houses have been erected. Those here shown are representative of the best of them. There is no necessity to describe the houses in detail, because the illustrations clearly show the exterior treatment and the materials employed. Surbiton is



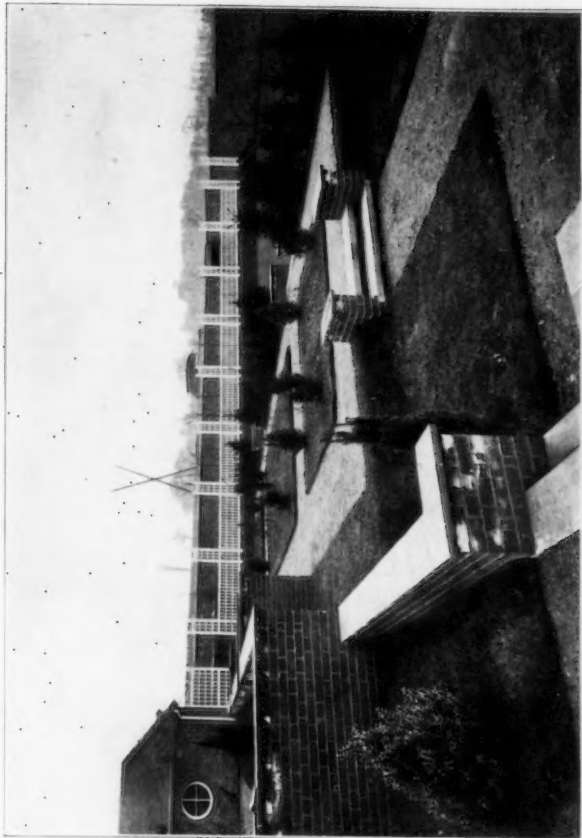
HOUSE AT LEICESTER.
Everard & Pick, Architects.



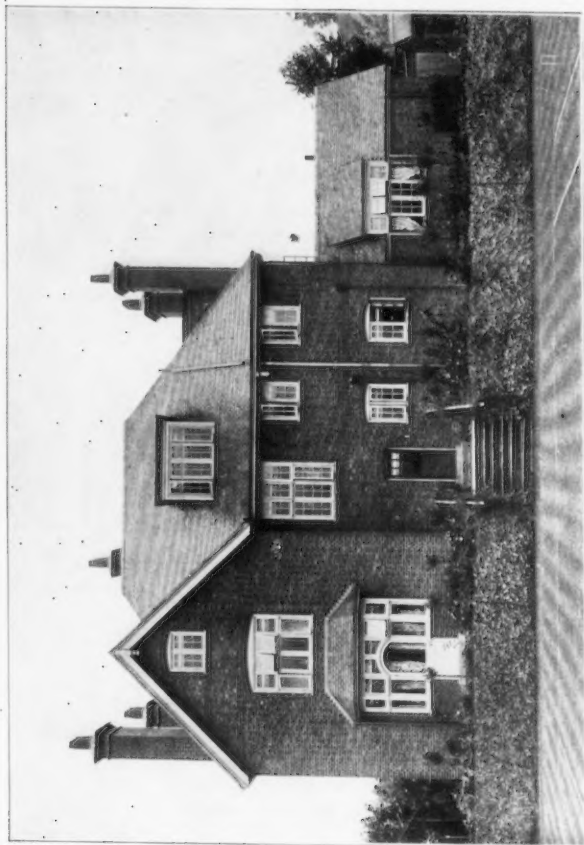
GARDEN FRONT, "OAKHILL DRIVE," SURBITON, LONDON.
Walter E. Hewitt, Architect.



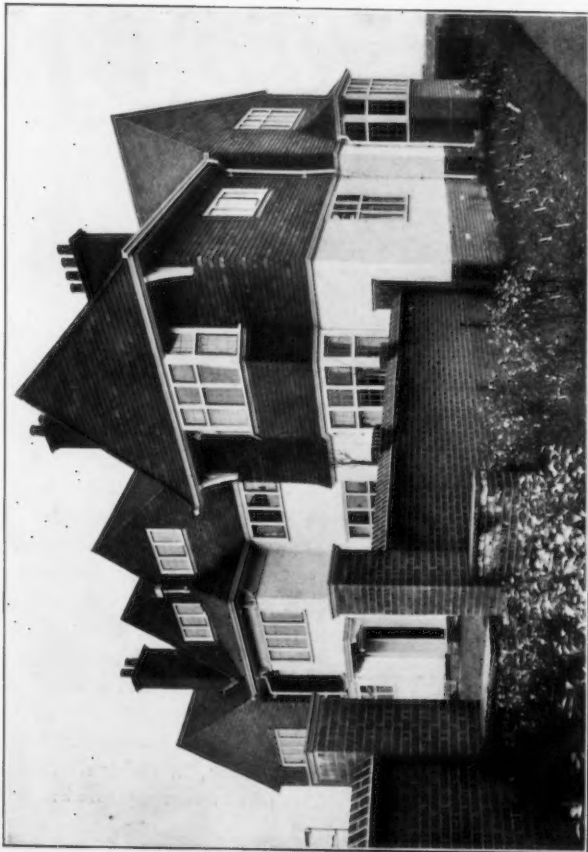
HOUSE AT WIMBLEDON, LONDON.
Hubbard and Moore, Architects.



THE GARDEN. HOUSE AT EALING, LONDON.
P. Morley Horder, Architect.



"ATHERSTONE," SURREY, LONDON.
Walter E. Hewitt, Architect.



HOUSE AT EALING, LONDON.
P. Morley Horder, Architect.



HOUSES AT KINGS HEATH, BIRMINGHAM.
Bateman & Bateman, Architects.

another London district where many excellent suburban houses have been erected recently. Quite big houses are to be found in both these districts, set down in fairly good-sized pieces of ground, well screened from the road and making as much effort as possible towards being a country-looking place.

Hampstead is another suburb of London where a wonderful amount of good building has been done, not only in large houses for the wealthy class who favor this district, but also in smaller houses for people of moderate incomes — houses which, though being of necessity



PLAN, HOUSE AT EALING, LONDON.
P. Morley Horder, Architect.

in rows or semi-detached, are free of those unrefined treatments which have attached a stigma to "suburban villadom." These houses at Hampstead have been under the direction of careful and tasteful owners. Mr. Willett especially has carried out some most successful schemes — small colonies of good, red brick houses, all differing in design, but harmonizing well together.

Mr. Willett has developed many other districts of London, and it is to be regretted that there are not more far-seeing builders who appreciate the worth of good architects, entrusting the design to them instead of to some practitioner whose paramount claim is that he is ordinary and cheap.

It will be noticed that the majority of the accompanying illustrations are of houses around London. I give two examples, however, from the provinces — some suburban houses at King's Heath, Birmingham, by Bateman & Bateman (sturdy houses with good chimneys); and a house at Leicester by Everard & Pick, this latter being included to show the large type of house to be found in some suburbs.

A Village Railroad Station. III.

BY N. MAX DUNNING.

IT would be difficult to cite an instance where the demand on the part of the public for better architecture has been more conscientiously met than in the case of the great railroad corporations throughout the country, in the improvement of their stations. There was a time when the railroad station and its immediate vicinity was the most defacing blot on the average town. The trend now is to make these stations themselves attractive and convenient, and also to make the surroundings beautiful, giving the towns to which they form the gate of entry the advantage of a complimentary first impression on the part of visitors, and impressing favorably the thousands who go through on the trains toward other destinations.

There can be little doubt that the benefits from these depot improvements are twofold at least. They add greatly to the attractiveness of a railroad and unconsciously encourage people to travel more; in this sense they would seem to prove the theory on the part of some, and strengthen convictions on the part of others that there is a definite commercial value to art.

But, in a broader way, these improvements made by a quasi public corporation encourage other improvements in a town, and in many instances the building of a handsome station, with its little garden spots and approaches, has been the beginning of an era of civic enthusiasm that has transformed towns from their unkempt, ill-lighted and ill-paved condition into places where there could be some joy in living.

It very often requires only a slight impetus to start a community on the way of great improvement, and the new "Depot" very often furnishes just this impetus.

The station, which is the subject of this article, however, is to become a part of what is already predestined by THE BRICKBUILDER to be a "Model Village," and the author of this design realizes fully the responsibility that rests upon him in attempting to design a station that will be in artistic value commensurate with the other splendid buildings for this village that have been hypothetically erected before.

The requirements have been classified in the following manner: Inasmuch as this is a suburban village of some three thousand inhabitants made up of the families of men who have their business in the near-by city, the station should provide a general waiting room where men and women may mix if they so desire, and also provide a retiring room for women and a smoking room for men.

There should be a carriage entrance and a direct walk leading up to the entrance vestibule and directly into the ticket office and telegraph booth.

For the confirmed "Commuter," however, the walks leading directly to the station platform would be always the most used. A monthly visit to the ticket seller is about the extent of this man's use of the station. For him the greatest virtue in a station plan is the directness with which he can get to the platform, in order that he may take time at home to finish his morning meal and still get the "7.15 in."

The only entrance to the depot from the track side is



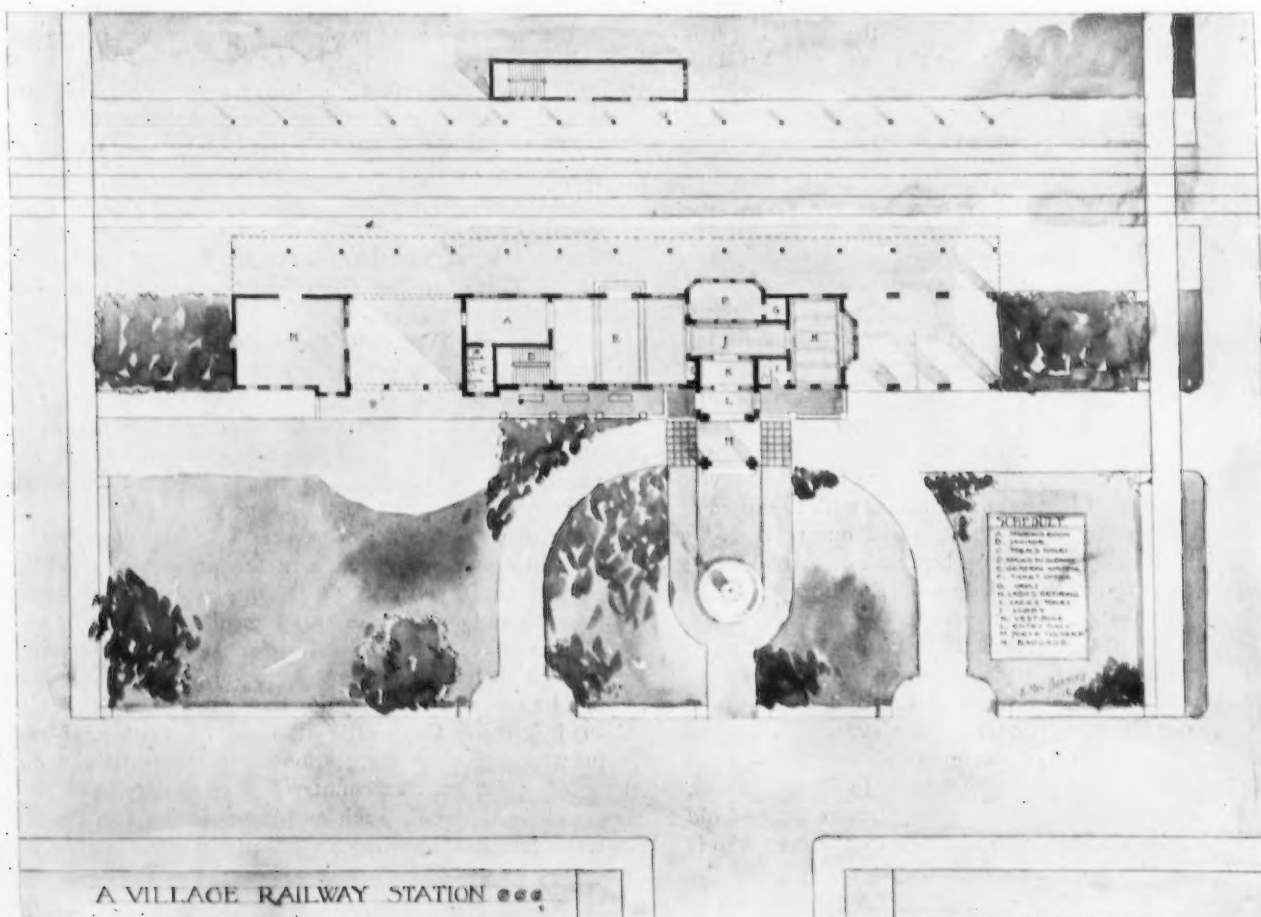
through the doors into the general waiting room and the only entrance from the park side through the vestibule, bringing both entrances under the control and observation of the agent in charge.

It is intended that the building be of brick of a brownish red color, and broad surfaces have been maintained, relieved by pattern work in brick and trimming in terra cotta of a slightly lighter shade. The broad band above the spring line of the arched waiting room windows is to be of terra cotta with a very flat ornamentation and intro-

ducing very, low colors either in diaper pattern or at random.

The roof should be of a green clay tile and the metal work of copper and black iron. The terrace work and fountain should be of terra cotta, embellished with garden pottery.

The long, low building seems best to emphasize the long sweep of the tracks and the only accents are the tower which recognizes the axis of the avenue and the gable over the span of the baggage platform.



Arrangement of Photographs and Magazine Plates.

BY WILLIAM STANLEY PARKER.

NOTE. In publishing this series of articles it is our desire to present the various methods of keeping photographs and magazine plates that are in actual use in architects' offices. We do not expect, however, that the writers will be able to interview every member of the profession in each locality and it is our hope that any one who has developed a system of keeping this sort of material, which has not been discovered by this investigation, will give us the privilege of presenting it to the readers of *THE BRICKBUILDER*. — *Editors*.

PHOTOGRAPHS.

INVESTIGATION in Boston of the different methods adopted by practising architects for the arrangement and filing of photographs and magazine plates seems to show that, at least with photographs of foreign examples, there is no one cure-all for the problem. The points of view are so different, the methods of reference to the data, the specialization of styles, the personal equations all vary so much that what may appeal to one man fits badly or not at all the requirements of another. There is, however, very good reason for such a dissertation as is proposed in this series of articles; for few architects are found who are wholly satisfied with their system, however complete; few who do not find some lack, some blind-spot in their method. Perhaps in these reviews they may find an answer to their needs in the method of some contemporary, who, in one of those periods of leisure which are apt to come to those in the profession, has had time to evolve a solution of the vexing problem.

Let us consider "Photographs" first. They comprise a very broad field, if we interpret the word liberally. Leaving out of consideration for the moment all "Magazine Plates," which we will consider as a class by themselves, we might, with reason, group together as a single class of data all photographic reproductions of whatever sort, whether they be direct prints from the negative, such as the photographs we buy abroad, or process reproductions of a print, such as book illustrations. In this way we would include, therefore, not only the separate photographs that we collected on our own travels but our books on architecture, which are largely reproductions of what some one else has at one time collected and for one reason or another grouped together and reproduced for our benefit.

It is clearly necessary, however, to divide our collection of "Photographs" at the outset and leave our books as they are. They are and will continue to be of service to us to the extent that we are familiar with them. For their orderly arrangement and to assist our reference, a card catalogue may well serve, but back of the catalogue must be an intimate knowledge of the library, if one would get the fullest benefit from it.

The photographs will cover the work of the past only, for the work of the present is so fully covered by modern technical publications that it will fall under our second division of "Magazine Plates." But even here a complication arises because of the many photographs of old examples that are being reproduced now in the magazines, for they rightly belong with other illustrations of old work and offer another complication to the man who is looking for a comprehensive logical system.

The problem, then, as to photographs, is reduced theoretically to the arrangement of the separate prints of old work collected from time to time and the plates of old work reproduced in magazines. No one seems to have attempted, however, to connect these two in practice. No matter how the photographs themselves are arranged, the plates, although complimentary in value for reference purposes, are kept with the other plates which represent modern work.

As to the residuum of photographs, then, which comprises merely the separate prints, there is a wide difference of opinion as to method of arrangement. This is traceable partly to the difference in manner of reference and partly to other practical considerations. There are three methods I have found used.

First, the prints mounted on the leaves of albums.

Second, mounted or otherwise fastened to leaves and held together in groups either by a cord passing through eyelets, or by the more modern loose-leaf binder.

Third, mounted on cards and kept detached in groups.

By the first method the photographs are irrevocably fixed in place in whatever order may originally have been chosen, but it is claimed by those who favor this way that individual prints are not lost as they would be if they were on separate cards.

By the second method the photographs can be rearranged at any time and also any single print or set of prints can be removed from the binder and used separately. This of course gives the possibility of loss when once a plate is removed.

By the third method the collection is made up of separate units, any one of which is available by itself, unencumbered by a weighty volume or the need of any release from a temporary binding. Those who favor this plan acknowledge the chance of loss, but see in the arrangement a flexibility and an ease of handling which make them willing to take the chance.

The manner in which one refers to his photographs has a distinct effect naturally on the arrangement which he prefers. Broadly speaking, there seem to be two different points of view in this regard. The one of the man who refers to his collection for some particular example which has a bearing on the subject in hand and which he remembers by name, as, for instance, St. Paul's Cathedral or the Campanile at Siena; the other, of the man who seeks for suggestion along some line, some type of work, such as country houses or city churches, some class of detail, such as plaster ceilings or Gothic balustrades, not knowing in exactly what building he may find it.

The first man naturally demands a geographical arrangement, whether card catalogued in detail or not, and I have found him generally satisfied with bound volumes, that is to say the first method. The second man demands an arrangement based rather on types of work. If he prefers to keep his photographs bound up in volumes, for safety, he is forced, perhaps reluctantly, to spend more time in his search, for he must pass over all his photographs geographically in order to find the examples of detail which he seeks, for I have found no instance of a collection bound in a definitely fixed order that was arranged by "type," that is, ecclesiastical work grouped together, domestic work together, and so on. Indeed, it is hardly conceivable that one would care to do that. It seems quite logical, therefore, that the men who generally refer to photographs in this way lean towards a more elastic arrangement and favor either the loose-leaf binder or the separately mounted detached photographs, that is, the second or third method. The photographs can then be arranged by "type," but at any time be temporarily assembled geographically or vice-versa.

Of those who advocate separate mounts none seem to have done more than make a first grouping of the photographs either typically or geographically, if we except the firm which has seen fit to adopt the system of cataloguing described in a previous number of THE BRICKBUILDER.

It is quite possible there are valuable examples which I have not unearthed, but the trend of opinions and conditions among the thirty odd firms of which I have knowledge leads me to feel that the possibility is remote.

Only one of that number, having arranged his collection primarily, has catalogued it in detail, including his books as well as other photographs and prints. This catalogue, however, is solely along the lines of geographical division and while it allows him to find readily all his illustrations of any one building it gives no cross line of attack, by the way of "type," for instance; but as he does not demand this in his use of his material it is complete for his purposes.

MAGAZINE PLATES

With "Magazine Plates" the problem is quite different. Instead of a more or less fixed collection, which grows only at such intervals as the owner travels abroad, we have a constantly increasing mass of material which demands incessant attention. It sweeps in on us each month like a flood, and unless we entrench ourselves behind some system which shall act as a breakwater, to shatter the waves into orderly ripples, we find ourselves knee-deep in an accumulation of unsorted data, thirsting for examples we cannot find and moaning to ourselves, "Water, water everywhere and not a drop to drink."

There is an old conundrum which asks "How can you learn Book-keeping in three words?" and the answer is "Never lend them." If we apply this question to "Plate-keeping," the answer may well be "Throw away most." This seems to be the almost unanimous opinion as to the first step in the process. A comparatively small, carefully selected group is far more valuable than an elephantine collection which contains all those plates which the over-cautious mind feels "may come in handy

some time." The physical properties and actual cost of the material, which differ so greatly from those of a photograph collection, define largely the form of arrangement. The plates lack the stability of the mounted photographs, but it would never occur to one to mount them, of course, on account of expense; they cannot, therefore, be stood up on shelves and arranged as mounted photographs can be. The collection is constantly growing and whatever the groups into which it is divided, each must be capable of indefinite expansion. A set of fixed albums, therefore, does not apply.

In actual practice, I have found the same method, fundamentally, in almost every case, where there was any method at all. The desirable plates having been culled, they are subdivided according to type of work with further subdivisions of locality, construction, etc., each division being kept intact either by some form of portfolio or folder, in which the plates are all separate, or by some form of temporary binding in which the plates are fastened in sets.

Here, again, we find the same two points of view expressed as in the case of photographs. The man, who, having found the desired plate, wants to use it by itself, keeps it loose in some folder; the man who, having selected the plates he considers of real value wishes more surely to prevent their loss, binds them in sets which are less easily misplaced than a single sheet. There can be no argument between the two men as to which is the best system. It is idle to suggest to the man who wants to go north that the road to the south is less muddy. It is a matter of choice to fit individual opinions.

Each point of view is worked out in several different ways. In one case, I found the loose-leaf binder, with its split rings and stiff covers, used to group the plates into the form of books, each plate being reinforced in some way on the binding edge to prevent tearing, where the holes are punched for the rings to pass through. About eighty plates can be put in each binder with the name of the group marked on the back of the binding, so that, with the binders standing in rows on a shelf, any one can be easily found.

Another way that has been developed is to fasten to the edge of each plate a binding of cloth reinforced with a strip of thin card. These bindings are inexpensive and commercially available. Through holes punched in this strip of card the plates are bound together with paper covers by means of metal clips. Each group is numbered on the cover and the subject indexed in a card catalogue with reference to the number of the group. The groups are hung in numerical order on iron rods fastened at right angles to backs of cupboards, the rods being about one and one-half inches on centers, rings on the binding clips sliding over the rods. The depth of the cupboard is sufficient to take the length of a plate. With this scheme only the edges of the groups are in view, the number on each cover being seen by a slight moving of the edge. This arrangement makes a card catalogue necessary to the use of the collection. Each of these methods takes up considerably more space per plate than any of the systems in which the plates are not bound together.

According to my investigations, the number of firms that bind the plates together in some way or other is to the number that prefer to group them together loosely.

about as two is to seven. Some of these latter merely slip the plates into shallow drawers, some put them in brown paper folders on shelves, some in portfolios of one kind or another, but the majority, not only of those who prefer this general arrangement, but even of all those who have any method at all, put their plates in vertical files. With this arrangement divisional guides mark the various groups and subdivisions and any division can be easily removed for scanning and replaced in its proper position. This system is as compact as is possible, perfectly flexible and expansive. In one case, I found the divisional guides numbered, and reference was had by means of a small card catalogue. The advantage seems somewhat doubtful, for reference is more indirect than where the name of the group and of each sub division is marked on the top of the divisional guides. If the drawer is deep enough to insure the tops of the divisional guides being always visible above the sometimes unruly plates, then direct reference to the groups, which would be arranged alphabetically, would seem the simplest way.

CONCRETE AGAIN.

THE official report on the collapse of the Amsden Building, at South Framingham, Mass., by which twelve workmen were killed and others injured, lays the cause to the failure of the concrete foundation piers. These supported iron columns on which rested the first floor. The piers were so built that their lower ends stood in fifteen inches of water. On examination the concrete was

The plates are marked in some way, either by the title, or the number of the folder in which they belong.

This system, as is true of all the variations of the loose sheet type, has an advantage over the other type in that there is less work required in the constant filing of new plates: a mark on the plate and the dropping of it into its folder is all that is needed.

It is interesting to note that while with photographs some preferred to refer to them geographically, they did not follow the same line with plates, but referred to them by type and grouped them accordingly.

It is quite evident, from such survey of Boston offices as I have been able to make, that here at least there is no revolution in progress. Few men have developed any special system, the large majority has sought the easiest way out of the difficulty. And that is significant of the truth that the way out *must be easy*. No complicated scheme will survive the test of practice. Whatever way be adopted it must be possible to keep it up at small expense of time and thought.

found to be almost as soft as when placed in the wooden boxes. It appeared as if cast into the form from a height, which caused a separation of the sand, cement and gravel.

The next step is to fix the blame. Was the concrete poorly mixed? Was there water in the forms? Could springs have opened under each foundation? Was there proper inspection by the architects? Was the builder competent?



THE EAST FRONT, HORHAM HALL, ESSEX, ENGLAND.

The Village Cottage. II.

BY HUBERT G. RIPLEY AND A. J. RUSSELL.

THE candlestick-maker's father was a Russian who got away to England "between two days" at a time when few of his companions were so lucky. After a year or two, to get his breath again, he married a stolid daughter of Kent, settled down to his old trade in brass and copper, and brought up a fine family in peace and forgetfulness. His eldest son he called Orloff, and taught him the high lights and shadows of his art, — principally high lights. Now, Orloff was, of course, convinced that he was a better craftsman than the old man, but he was generous; so, rather than set up for himself in England and make a pauper of his father by taking away all his trade, he embraced his parents and his brothers and his sister — he had only one — and sailed for Boston.

With the trials of Orloff in his early days in Boston we are not concerned, but with his days of prosperity we have much to do. He soon found that making Russian brass and copper work in Chelsea and selling it on Boylston Street was not unprofitable; and besides, as his father had been an organizer before him, so Orloff, too, found it worth while to regulate the business of his competitors. So he formed a trust, sold out his foundry, and retired to a suburb to begin his troubles; for Mrs. Orloff, whom he had married early, now saw her way to "mingle with the Face Cards." And properly to mingle she must have a house, just a modest little house. That is what she said, and Orloff believed her and let her bring the rising young architect of the town — there is always one — to tea. Thus did Orloff put his foot in it; but not his house, not yet, but soon.

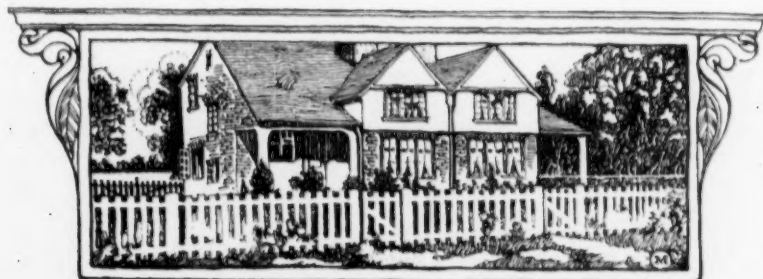
Orloff let them have their own way, — the R. Y. A.,* Mrs. Orloff and the daughter of the house, hereafter to be known as the only child. Orloff made but one condition, the house must remind him of Kent, the place he had known enough to leave. The O. C.,† who had, in the course of her education, been on a real self-conducted tour to Italy and the Orient, and had once taken her coffee on the Terrace at Amalfi, felt that no house would be complete for her without a Pergola and a dressing-

room. In vain did Orloff protest that personally he had no desire to sit among the bugs. The O. C. made it clear to him, without raising her voice, that there were other places he might sit, — the back stoop, the cellar and the conservatory, where his pipe smoke might, for once, do some good, were among the localities she suggested. She also hinted that a young lady in white, with a pink parasol and lavender shadows on her face, where the grape leaves intercepted the sunlight, was a pleasant thing to have in the front yard, if only for decorative purposes; and Orloff knew he was beaten. As to the dressing-room, he also gave in, though he wondered half aloud why any girl should want a dressing-room when she had her own room and the hall upstairs and also kept the bathroom door locked all the hours in the morning when everybody else wanted to use it. This brought the O. C. to the question of another bath of her own. She was glad to have Father lead up to it so aptly. But it was no use. Orloff appreciated too well the value of good brass and what it had done for him to be willing to have any more of it than absolutely necessary hidden away in the walls in the basely-corrupted form of water-pipes.

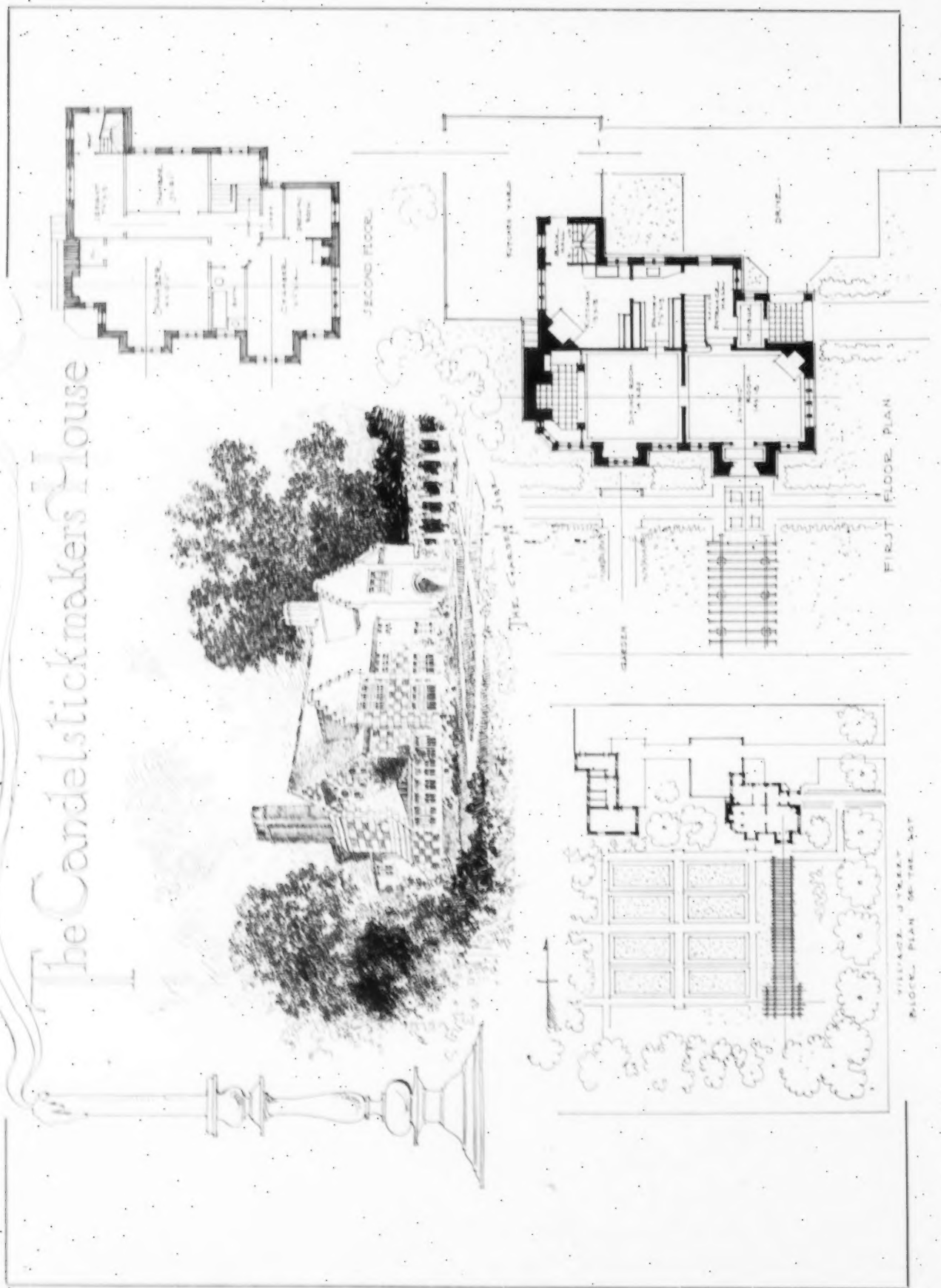
In the end they came to some sort of an agreement, except, of course, the R. Y. A. — they never do agree to what clients want; it isn't professional. The house was finished. There was a place to sit, a place to eat, two places to wash the dishes and a place to watch young plants unfold their souls. There were real bricks on the walls and terra cotta, too, and real regularly irregular slates on the roof. A stable for the horse and the cow — they wouldn't let the old man keep a pig — "It's so common, you know," said the O. C. — and Orloff was easily induced to smoke in cellar the almost all the time that he wasn't doing the plants good in the conservatory, with the doors to the dining-room tight shut, with metal weather strips besides. On the whole, they like the house; even the Face Cards like it. Do you?

* Rising Young Architect.

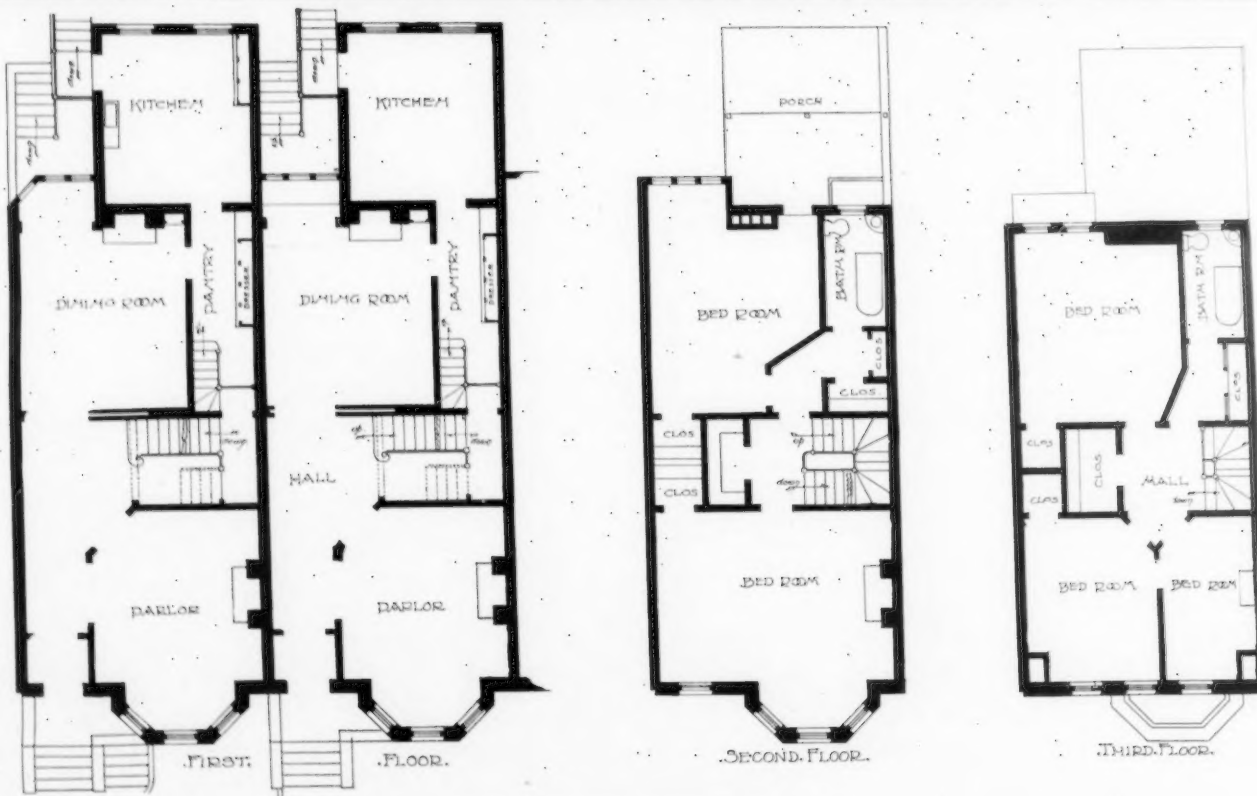
† Only Child.



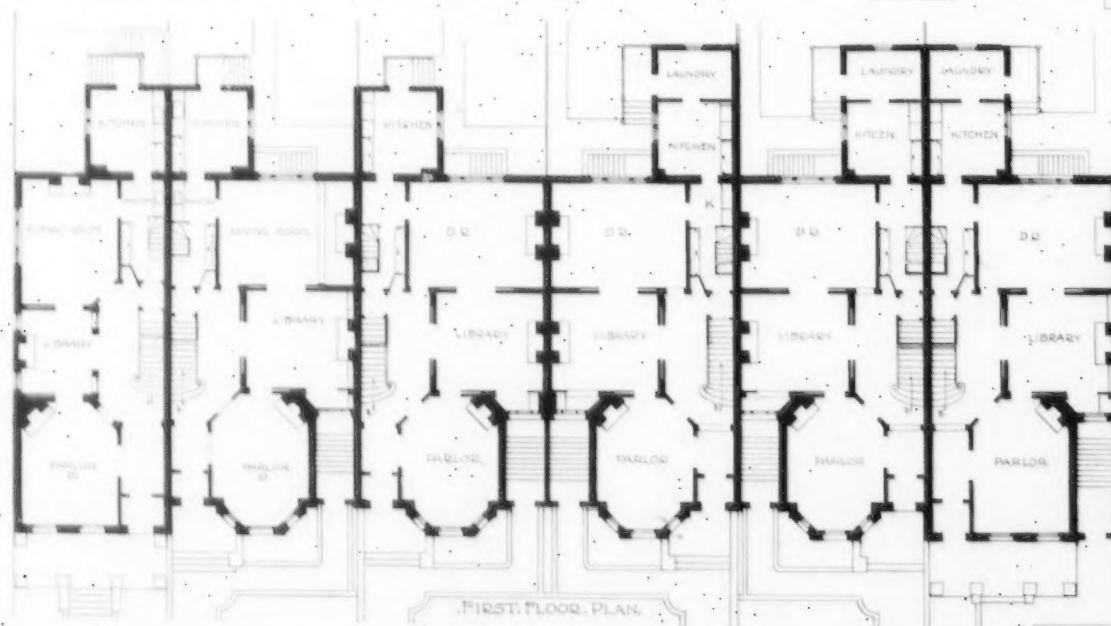
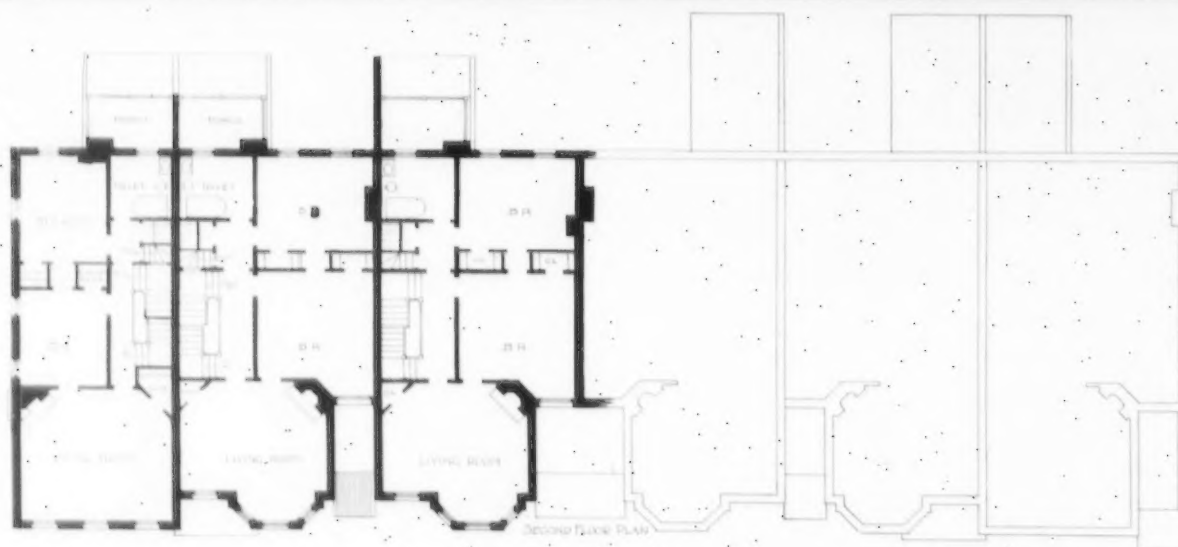
The Candlestickmakers House



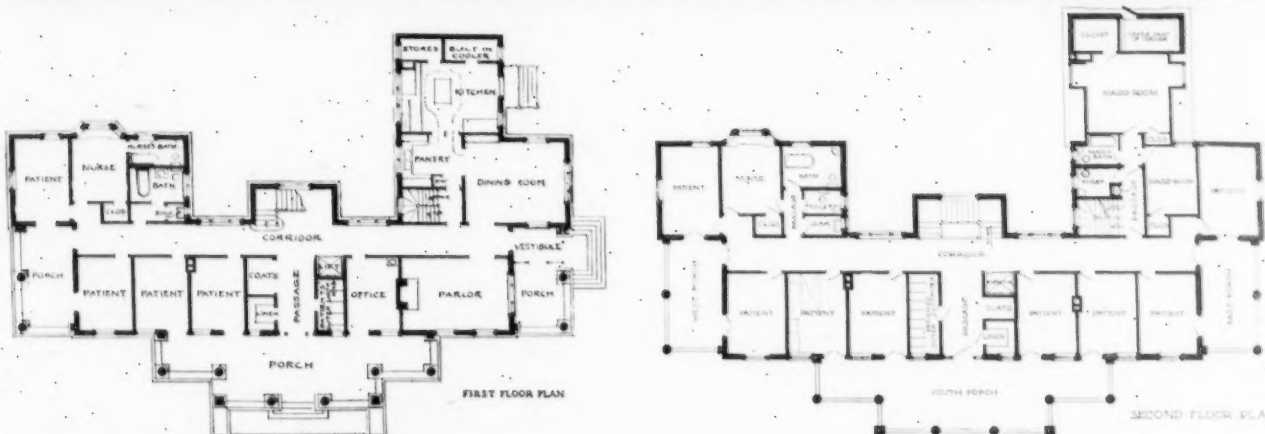
THE VILLAGE COTTAGE.
Hubert G. Ripley, Architect.



A ROW OF HOUSES, WASHINGTON, D. C.
Wood, Donn & Deming, Architects.



A ROW OF HOUSES, WASHINGTON, D. C.,
Wood, Donn & Deming, Architects.



A Small Hospital for the Treatment of Tuberculosis at Saranac Lake, New York.

SCOPES & FUESTMANN, ARCHITECTS.

WHILE the hospital is a purely local institution, designed especially to meet peculiar requirements, it has, nevertheless, certain features which would naturally commend themselves to those who have under consideration the erection of small hospitals for the treatment of tuberculosis, and more especially may this hospital serve as something of a model when it is known that its plans have stood the test of competition, and that they have had the personal supervision of those who have been pioneers in this country in the open-air treatment of pulmonary tuberculosis.

The site is admirably adapted for the building, being sixty feet above Saranac Lake and commanding a good view of the surrounding country.

One of the chief objects of this design was to introduce as much sunlight as possible into the patients' rooms and still retain good ample porch area.

Rooms ten feet by thirteen feet six inches have been provided for twelve acute and eight convalescing patients. The twelve rooms for acute cases, which are confined to the first and second floors, open directly on to spacious, covered porches (one hundred square feet being allowed each patient). Each room has two windows, one of which is wide enough to admit a bed being wheeled through. These windows give good ventilation, together with ample sunlight, which is one of the chief points in designing a building of this nature.

The eight rooms on the third floor will be used for convalescing patients who will be able to use the lower porches for their out-door cure.

The plumbing is separated from all corridors by two doors. The entrance is well placed, giving all patients the privacy which is desired.

Materials for Hospital Floors.

BY HENRY CARLETON.

FOR a great many years the hospital floor has been the subject for much discussion and experiment, but as yet it is doubtful whether a "perfect floor" has been discovered. Inquiry among those who have had long and varied experience in building hospitals has not resulted in establishing the fact that there is to-day a type of floor which meets satisfactorily all requirements. Nearly every kind of material is used, from wood to the patented systems, and while nearly all fulfill, in a degree, the different requirements, — some to a greater extent than others, — there is no one material which is satisfactory in all respects.

A "perfect floor" for a hospital must be non-absorbent, fireproof, germ proof, sound proof, free from liability to crack, uniform in color, non-stainable by acids, easily kept clean and bright and pleasing to the eye.

The sun rooms, parlors, offices, nurses rooms, etc., are not called upon to withstand all the requirements above mentioned, but such rooms as the operating room, morgue, laboratories, etherizing room, sterilizing rooms, kitchens, drug rooms, dispensary, corridors, etc.; are subjected to conditions which make a "perfect floor" absolutely necessary.

In the older hospitals we find wood, terrazzo, lead, tile and marble used. In the modern hospitals, tiles of new composition, glass, rubber and many styles of well made monolithic floors.

On the market are innumerable "perfect floors," in tile form. Besides these there are the monolithic floors, laid in plastic state, which are made up of sawdust, asbestos, cork, etc., in most cases with cement and sand as a base. Terrazzo in its many forms must also be included in this list, together with many kinds of blind-nailed wood floors.

It must be conceded that a properly made monolithic floor which will not contract or expand, and which will meet the other requirements, would be the ideal floor for hospitals.

If wood is to be used for the wards, the best quality, clear rift, southern hard pine, strictly free from defects, tongued and grooved, thoroughly kiln-dried, blind nailed, and, if possible, laid in winter, makes an admirable floor. Rock maple, birch and rift-sawed Georgia pine, if bone-dry, make good flooring, but have a tendency to curl, twist and shrink lengthwise. Teakwood blocks, laid on end, have been used in England with some success. Teakwood is not difficult to tool and contains an oil which renders it imperishable. As it resists dampness, heat and cold, there is an absence of swelling, shrinking or warping.

All wood floors must be thoroughly rubbed down, waxed and varnished, and experience shows that this treatment must be given floors under constant wear, too often to make them practicable. Besides, wood is an organic material, and as such is a harbor and breeding place for germs, and thus is not sanitary, making it unfitted and unsuited for a hospital floor. Notwithstanding this, there are many architects and hospital superintendents of large experience in the building of hospitals who to-day prefer to use wood for floors in preference to all other materials, simply because there is, as has been

stated before, no one material which meets all the requirements.

Floors of terrazzo have been used, but it has little to recommend it except cheapness. It wears fairly well and feels good under foot, but the smaller pieces of marble work loose, leaving depressions which fill with dirt and are impossible to clean. If terrazzo is to be used, it should be separated by four inch to six inch strips of good Tennessee marble, otherwise unavoidable cracks will zigzag across the room.

Vitrified tiles, in the innumerable makes, shapes and sizes, form a floor which is beautiful, clean and perfect in itself, but requires too many joints, which absorb grease and dirt. There can be no question concerning their value for wall treatment. Here the joints can be made fine, and as there is no burden put upon them the liability to chip and loosen is too remote for consideration.

Lead was used in a western hospital with good sanitary results, but its use is to be avoided on account of its looks and lack of adaptation to good construction.

There are many forms of interlocking rubber tiles, for which the makers have many claims. They have been used extensively and to a large degree have given satisfaction. They are practically noiseless and wear well, and are made in a variety of agreeable patterns.

The plastic floors, composed of sawdust, asbestos, etc., with cement as a base, show stains, disintegrate and present a worm-eaten appearance. If the material cemented together was of the same durability, so it would wear an even surface, a flooring of this character would be an ideal one.

Taylorite flooring, which is similar in composition to the above mentioned, seems to be the best of these floors. It is laid in plastic form and in standard colors; is fireproof and can be nailed, sawed or drilled.

The composition known as the Crown Sanitary Flooring, has been used with good success in many hospitals. This floor has a fine feeling to the feet and is not slippery. The manufacturers make claim that their floors are fireproof, and non-absorbent. From samples the writer thinks that the material would soon wear down and small fissures would appear in the surface which is undesirable.

Compressed squares of cork have been used for floors of corridors, offices, etc., and show good durability. They are sound proof, claimed to be non-absorbent, but are hard to clean and repair, and in flushing and washing down are likely to swell and warp.

For operating rooms, morgues, lavatories, etc., a flooring known as Novus Sanitary Glass has most of the requisites for a good floor. Its disadvantages are few. Its honed surface has the appearance of white statuary marble, and it can be laid in any size and thickness. A cove is made six inches high and twenty-four inches long, which makes very few vertical joints, which heretofore has been a disadvantage. The well-known tendency of glass to chip at the edge seems likely in this case, but the manufacturers claim, with their perfectly ground joints, to have obviated this. Under the operating table this glass has been painted a dark red on the under side which does not show stains.



THE BUCKINGHAM BUILDING, WATERBURY, CONN.

McKim, Mead & White, Architects.



AUDRAIN BLOCK, NEWPORT, R. I.

Bruce, Price & de Sibour, Architects.

Editorial Comment and Selected Miscellany

THE CONVENTION OF THE AMERICAN INSTITUTE OF ARCHITECTS.

THE approaching convention of the American Institute, to be held in Washington, January 7, 8 and 9, promises to be a very interesting occasion. It will be the golden jubilee convention, and special efforts are being made to render the occasion memorable in many ways. Two years ago the Institute held a most remarkable dinner, at which were present the dignitaries in science, art and religion whose names are most prominent throughout the country. A year ago the Institute wisely refrained from even trying to emulate the former notable affair, but this year official Washington will not only be represented, but national architectural bodies of the world, as well as national kindred organizations in sculpture and painting, have been invited to send delegates. The architectural schools throughout the country, which have increased so surprisingly in number and efficiency, will come in for a full representation. The American Institute was the first attempt to encourage architectural study, and as such it preceded, by a number of years, the founding of the Massachusetts Institute of Technology, which was the first regularly organized architectural school. At this convention, also, the Institute will make its first public recognition of distinguished services in architecture by the award of a gold medal. The name of the proposed recipient of this honor is supposed to be a secret, but the distinguished Englishman who will be the guest of honor on this occasion is well known to every architect conversant with the recent successes in English architecture. So much of interest is proposed for the meetings of the Institute that the sessions will be confined entirely to the business, the celebrations, the reading of regular reports and the general discussions, there being no papers presented.

FIREPROOFING CONCRETE.

AFTER having been heralded so loudly by its persistent champions as a panacea for all structural



CHRISTIAN SCIENCE CHURCH, GRAND RAPIDS, MICH.

S. S. Beaman, Architect.

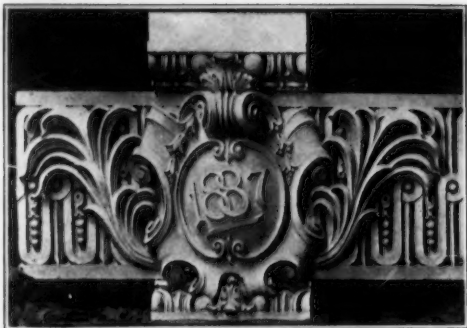
Built of Light Gray Standard Brick, furnished by the Columbia Brick and Terra Cotta Co., F. H. McDonald, Agent.



FIGURE FOR A TERMINAL POST,
Executed in Terra Cotta, by The Winkle Terra Cotta Co.

and fire resistive woes, it is rather amusing to see the propositions bravely put forth that reinforced concrete should be protected against fire, and especially that the fireproof material selected should be terra cotta. Captain John S. Sewell is quoted in one of the recent architectural publications as advising that reinforced concrete should be treated as a structural material, superior in many respects to steel, but one demanding protection from fire. The logical line of development is reinforced concrete covered with terra cotta. He suggests using terra cotta in place of a good deal of the wooden centering which becomes such a serious item of expense in the execution of reinforced concrete. We heartily concur with what he suggests. Our experience has shown repeatedly that concrete was never intended to successfully resist excessive heat, and its structural value is apt to be ruined by even an ordinary fire, although it may last sufficiently to protect the steel within it. But if we are to cover our reinforced concrete with terra-cotta why not go back to first principles, omit the concrete entirely and revert to steel beams and columns, which can be tested and examined in every detail before they are used, and protect them with the only material which can successfully pass through a severe fire, namely, porous terra cotta.

A recent issue of one of the popular magazines presented a very optimistic picture of the future of concrete and quoted the wail of one of the trades unions, to the effect that unless something was done immediately to stop the rapid development of concrete the poor brick layers would be out of a job and would be driven to starvation. We believe they need have no apprehension on this score. Good concrete has come to stay and is getting better and more usable every year. Its flexibil-



DETAIL BY W. R. WALKER & SON, ARCHITECTS.
Standard Terra Cotta Works, Makers.

believe, very largely displace wood in the not far distant future. It will also serve as an inexpensive substitute for many forms of stone, but we cannot see any evidence that it is at all likely to supplant burned clay.

ARCHITECTS' LIENS.

AS the laws stand to-day in most of our states; the architect has a pretty poor chance to recover his commission if he is so unfortunate or so unwise as to have dealings with a client who is deliberately dishonest. The architect is the last person connected with a building operation to receive his pay. A period of never less than thirty days and sometimes three or four months, elapses after the building is entirely completed, before the accounts can be settled up, the final commissions estimated, and the architect be in a position to legally claim final payment. His only recourse then is by suit at law, and if he is dealing with a tricky client the chances of recovery are almost imperceptible. Every mechanic has the right to put a lien upon a building in connection with which he has been employed to any extent whatever; and this lien right does not expire until his work is entirely completed. The architect has no such right. After giving his best thought and attention to the building, closing up all the accounts in the owners' interests, his request for final payment is not infrequently met with the cool statement that there is no money left and that therefore he cannot have any. If he

ity, the speed with which it can be put in place and its absolute strength recommend it as a substitute for many materials. It will, we

shows his proper indignation he is told he must do nothing, but must bear it as best he can. It is not right that the

professional man should be so at the mercy of his clients, and the lien law ought to be extended so as to afford the same protection to architects and engineers that is now accorded to every mechanic. The protective associations which have been formed in some cities, especially



DETAIL BY JAMES KNOX TAYLOR, ARCHITECT.
American Terra Cotta & Ceramic Co., Makers.

in Paris, have done a great deal to defend the architects and to win for them their legal rights, but if an architect could tie up an owner for non-payment in the same way the contractors can now, there would be far less opportunity to cut down the cost of a building by not paying the architect.



PANEL FOR REREDOS, TRINITY CHURCH,
COLUMBUS, OHIO.
F. L. Packard, Architect.
Colored Mat Glaze Tile by the Rookwood Pottery Co.

BUILDING OPERATIONS FOR OCTOBER.

OFFICIAL reports from some fifty leading cities received by *The American Contractor*, New York, compiled and tabulated, show that building operations continue decidedly active. A gratifying feature of the situation is the circumstance that the present prosperity and bright prospects are wide-spread, all sections of the country sharing in them. While some distinct losses are recorded, as compared with the reports for the corresponding month of last year, notably in New York, these

are offset by gains in other leading cities aggregating 3 per cent. The principal gains for October as compared with the corresponding month of 1905 are: Atlanta, 75; Bridgeport, 108; Chicago, 6; Chattanooga, 150; Detroit,

65; Harrisburg, 41; Indianapolis, 23; Los Angeles, 37; Milwaukee, 49; Mobile, 71; Nashville, 34; Philadelphia, 120; Portland, 132; St. Louis, 80; St. Paul, 36; Seattle, 418; Toledo, 98; Tacoma, 172; Washington, 36. It appears from these figures that the Pacific coast is in a condition of



ENGINEERING BUILDING OHIO STATE UNIVERSITY.
J. N. Bradford, Architect.
Roofed with American "S" Tile made by The Cincinnati Roofing Tile and Terra Cotta Co.



DETAIL BY HILL & STOUT, ARCHITECTS.
South Amboy Terra Cotta Co., Makers.

as follows: Buffalo, 34; Cincinnati, 66; Louisville, 20; New York 30; Pittsburg, 23; Spokane, 35. Though less new business is projected in New York, it is still very large, while all contracts representing the investment of vast sums, are being carried into effect. When the high price of labor and material is taken into account, the showing made is quite remarkable. The outlook is excellent and it is quite clear that the present building movement has not yet reached a climax, as might have been expected.

NEW PUBLICATIONS.

BUILDING DETAILS, PART ONE, consisting of ten drawings, redrawn with the greatest care from the architects' working drawings of executed work, and verified with the work as executed.

These details are published with a view of giving the profession exact data of executed work for reference when

designing similar work, and while seldom, if ever, the same detail can be used for other than the place for which it was designed, the main points of construction will apply in all similar work; and these details will be found of great

value, saving both time and money when working out similar problems.

They are accurately drawn to scale, the diagrams at one-half inch to the foot and the details at three inches to the foot (one-quarter full size) and in addition have the principal dimensions figured.

The different kinds of materials are clearly indicated and the hardware and other accessories shown or noted.

The plates are sixteen inches by twenty-two inches in size. Frank M. Snyder, 2754 Broadway, New York. Price \$1.50



DETAIL BY PRICE & McLANAHAN, ARCHITECTS.
Conkling-Armstrong Terra Cotta Co., Makers.

IN GENERAL.

Morrison H. Vail, architect, of Dixon, Ill., who represented the Illinois Chapter, A. I. A., at the International Congress of Architects, London, has been elected an honorary member by the Société Royale des Architectes, d'Anvers, Belgium.

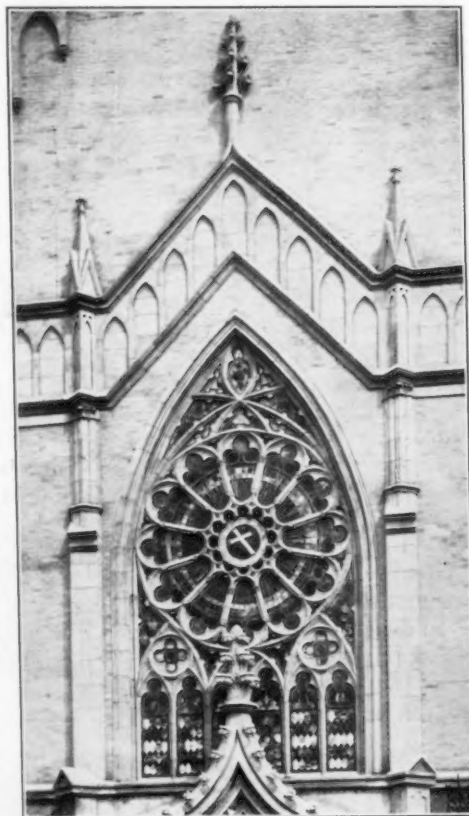
Mottu & White, architects, Baltimore, have removed their offices to the Professional Building, Charles Street.

Hugh S. Magruder, architect, Baltimore, has removed his office to 11 East Pleasant Street.

The house at Bristol, Conn., Davis & Brooks, architects, illustrated in this number, was roofed with tile made by the Ludowici-Celadon Company.



DETAIL BY C. B. J. SNYDER, ARCHITECT.
Atlantic Terra Cotta Co., Makers.



ROSE WINDOW, CHURCH OF ATONEMENT,
NEW YORK CITY.
Henry Anderson, Architect.
Tracery made by Excelsior Terra Cotta Co.

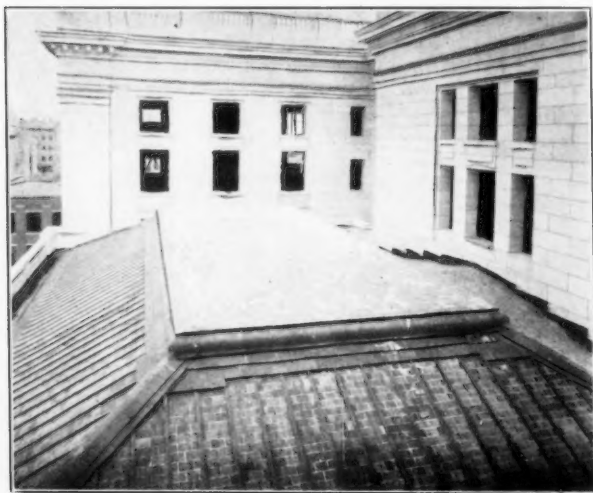


CAPITAL BY GEORGE A. RICH,
ARCHITECT.
New York Architectural Terra Cotta
Co., Makers.

The Henderson house, Washington, George Oakley Totten, Jr., architect, is trimmed with architectural terra cotta, made by the Conkling-Armstrong Terra Cotta Company.

The trim for the new City Hall at Marlborough, Mass., Allen & Collens and J. Lawrence Berry, architects, is of terra cotta, made by the Excelsior Terra Cotta Company.

Shawnee Brick, made by the Ohio Mining & Manufacturing Company, will be used in the new Y. M. C. A. building and the Eccentric Club building at Gloversville, N. Y., also the Baldwin Seminary at Staunton, Va.



U. S. CUSTOM HOUSE, BALTIMORE, MD.
Hornblower & Marshall, Architects.

Roofed with 6x9 Promenade Tiles made by Ludowici-Celadon Co.

Fifteen gate houses for the American Pipe Manufacturing Company of Philadelphia will be roofed with graduated tiles, made by the Edwin Bennett's Roofing Tile Works. These gate houses are located in different parts of Pennsylvania.

The Buckingham Building at Waterbury, Conn., McKim, Mead & White, architects, is built almost entirely of architectural terra cotta, made by the Atlantic Terra Cotta Company.

To quote a prominent New York architect, "It is necessary to make a tour of New York every two weeks in order to keep up with the progress of the building art." As a



CORINTHIAN CAPITAL MADE BY THE NEW
JERSEY TERRA COTTA CO.



DETAIL BY ROOT & SIEMENS, ARCHITECTS.
The Northwestern Terra Cotta Co., Makers.

matter of fact, the buildings actually under way to-day would in themselves make a city of no mean proportions, and one of the greatest architectural beauty. In public buildings, such as schools, libraries, civic buildings, bridges, etc., New York has \$200,000,000 worth now under way.

ARCHITECTURAL DRAUGHTSMAN WANTED — A first-class architectural draughtsman can secure permanent employment at good salary. Address Fred Soderberg, Union Savings Bank Building, Oakland, California.

Architectural Reprint Publications

We take pleasure in announcing that we will have ready for distribution in January, 1907, a complete "REPRINT EDITION" of "MONUMENT COMMEMORATIF," by A. Guilbert—same size as original. Price in paper \$1.25 to subscribers, \$1.75 to others, or \$2.50 in specially designed half buckram portfolios.

Also that we have portfolios ready for Cesar Daly, Vols. I and II and Le Tarouilly, Vol III.

In Volume VII, No. 1, Feb., 1907, we will begin a "REPRINT" of "FRAGMENTS ANTIQUE," by D'ESPOUY, which we will complete in Vol VIII.

We have Prentice's "Later Renaissance Architecture in Spain" (new edition) at \$5.00 in portfolio, and Batty Langley at \$2.50. Send for circulars.

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Xmas Books for the Architect

ROME, in 70 color paintings, by Alberto Pisa.

The text is by M. A. R. Tucker and Hope Malleon. Cloth bound, 267 pages.

\$6.00, carriage paid.

Send for my special catalog of Xmas books for the architect, which lists 50 titles, each containing 25 to 100 exquisite reproductions of color renderings, and 50 leading books on architecture and gardens. Also a few books of interest to the young draughtsman.

M. A. VINSON

1115 CITIZENS BUILDING

CLEVELAND, OHIO

The Brickbuilder Competition for a Bank Building

First Prize, \$500 Second Prize, \$200 Third Prize, \$100

COMPETITION CLOSES JANUARY 7, 1907

PROGRAMME

THE problem is a One Story Bank Building. The location may be assumed in any city or large town of the United States. The site is at the corner of two streets of equal importance. The lot itself is perfectly level. The building is to occupy an area of not over 5,000 square feet, its shape being a square or a rectangle of any desired proportion.

Above a base course of granite (not over 2 feet high) the exterior and interior of the building are to be designed entirely in Architectural Terra Cotta, employing colored terra cotta, in at least portions, of the walls. The color scheme is to be indicated either by a key or a series of notes, printed on the same sheet with elevations and plan, at a size which will permit of two-thirds reduction.

The following points must be considered in the design:

- A. Frank and logical expression of the prescribed material.
- B. Rational and logical treatment of the architectural problem.

In awarding the prizes the intelligence shown in the constructive use of terra cotta and the development or modification of style, by reason of the material, will be taken largely into consideration.

It must be borne in mind that one of the chief objects of this competition is to encourage the study of the use of Architectural Terra Cotta. There is no limitation of cost, but the designs must be suitable for the character of the building and for the material in which it is to be executed.

The details should indicate in a general manner the jointing of the terra cotta and the sizes of the blocks.

DRAWINGS REQUIRED:

On one sheet, two elevations (front and side) drawn at a scale of 4 feet to the inch, and on the same sheet the floor plan at a scale of 8 feet to the inch. Also the color key or notes.

On a second sheet half-inch scale details of main entrance, windows and cornice, and any other portions of the building necessary to interpret the design. Also a section showing the best view of the interior at a scale of 4 feet to the inch.

The size of each sheet (there are to be but two) shall be 24 inches by 36 inches.

The sheets are not to be mounted.

All drawings are to be in black ink without wash or color, except that the walls on the plans and in the sections may be blacked-in or cross-hatched.

Graphic scales to be on all drawings.

Every set of drawings is to be signed by a *nom de plume* or device, and accompanying same is to be a sealed envelope with the *nom de plume* on the exterior and containing the true name and address of the contestant.

The drawings are to be delivered flat at the office of THE BRICKBUILDER, 85 Water Street, Boston, Mass., charges prepaid, on or before January 7, 1907.

The prize drawings are to become the property of THE BRICKBUILDER, and the right is reserved to publish or exhibit any or all of the others. Those who wish their drawings returned may have them by enclosing in the sealed envelopes containing their names ten cents in stamps.

The designs will be judged by three well-known members of the architectural profession.

For the design placed first in this competition there will be given a prize of \$500.

For the design placed second a prize of \$200.

For the design placed third a prize of \$100.

We are enabled to offer prizes of the above-mentioned amounts largely through the liberality of the terra cotta manufacturers who are represented in the advertising columns of THE BRICKBUILDER.

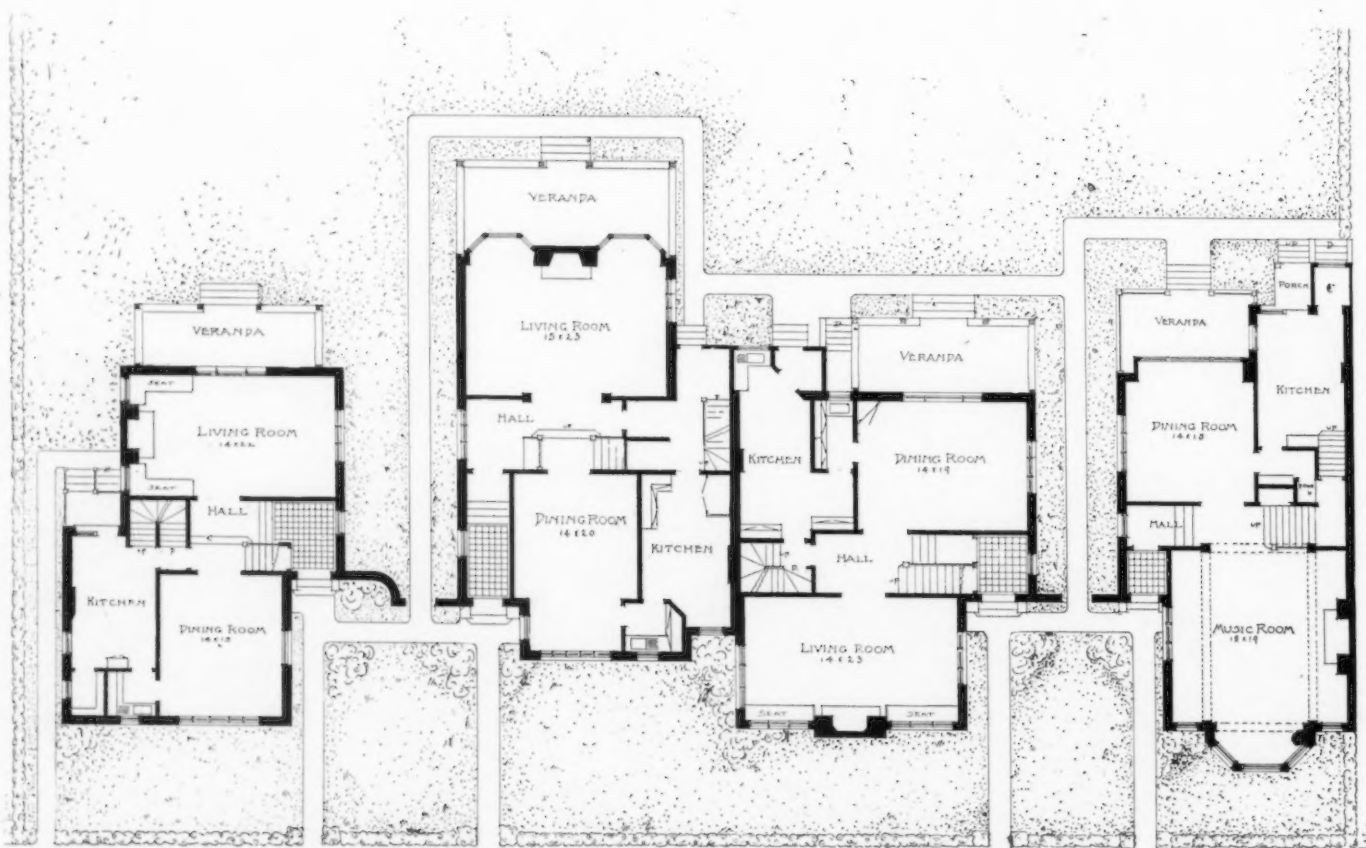
This competition is open to every one.

ROGERS & MANSON.

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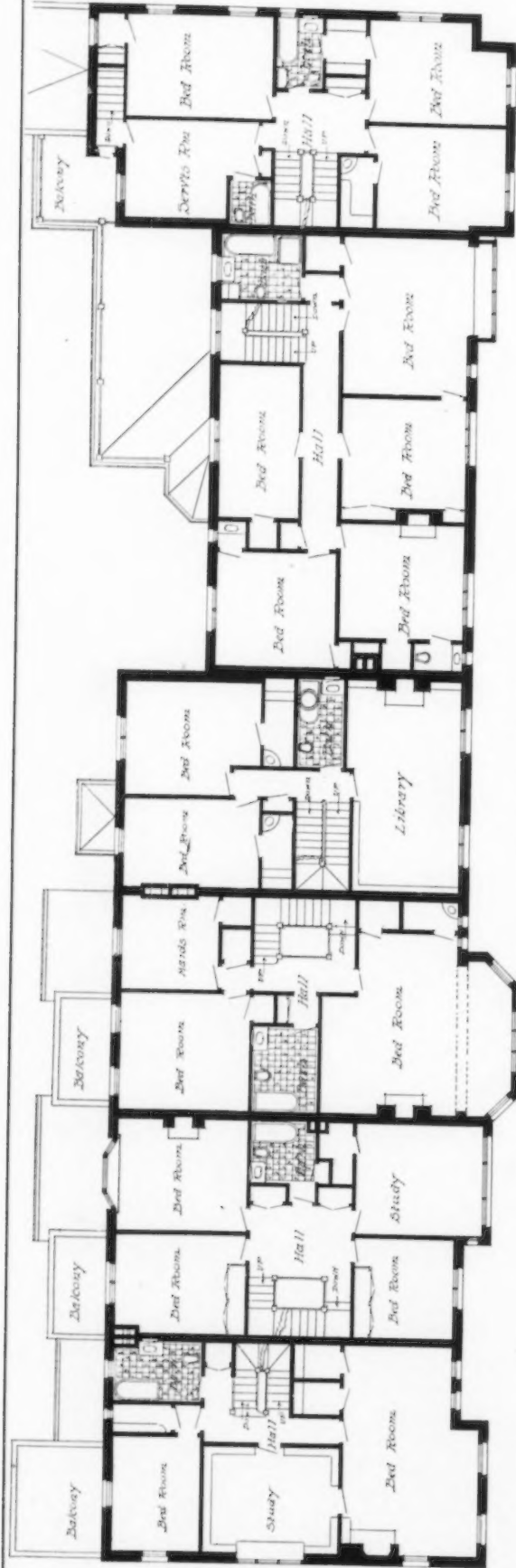


SECOND FLOOR

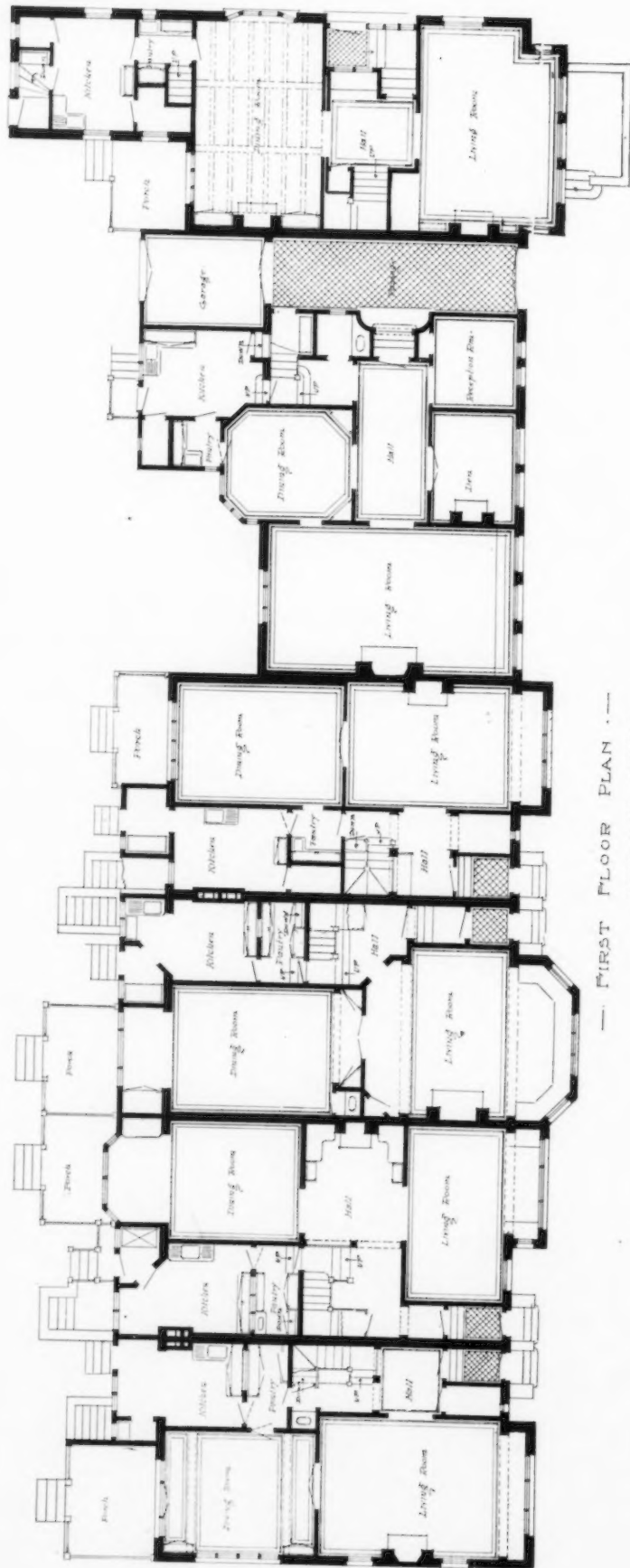


FLOOR PLANS. GROUP 1.
ROW OF HOUSES AT CHICAGO.
MANN & MACNEILLE, ARCHITECTS.

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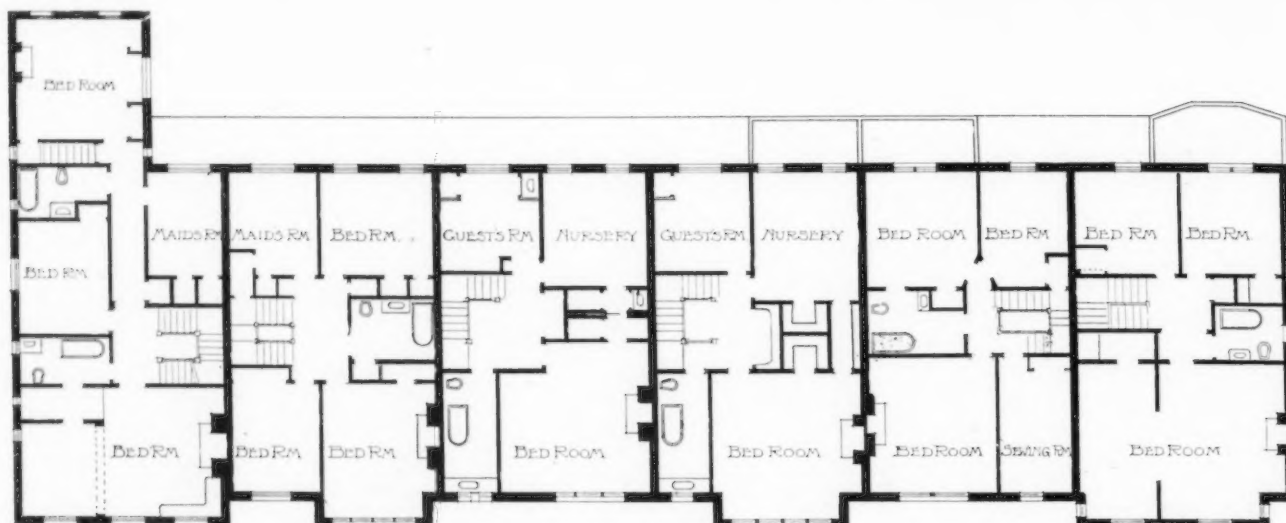


SECOND FLOOR PLAN



FIRST FLOOR PLAN

FLOOR PLANS, GROUP 2.
ROW OF HOUSES AT CHICAGO. MANN & MACNEILLE, ARCHITECTS.



SECOND FLOOR



FLOOR PLANS. GROUP 3.
ROW OF HOUSES AT CHICAGO.
MANN & MACNEILLE, ARCHITECTS.



GROUP 1. PLANS SHOWN ON PLATE 141.



GROUP 2. PLANS SHOWN ON PLATE 142.
TWO ROWS OF HOUSES AT CHICAGO.
MANN & MACNEILLE, ARCHITECTS.

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GROUP 3. PLANS SHOWN ON PLATE 143.



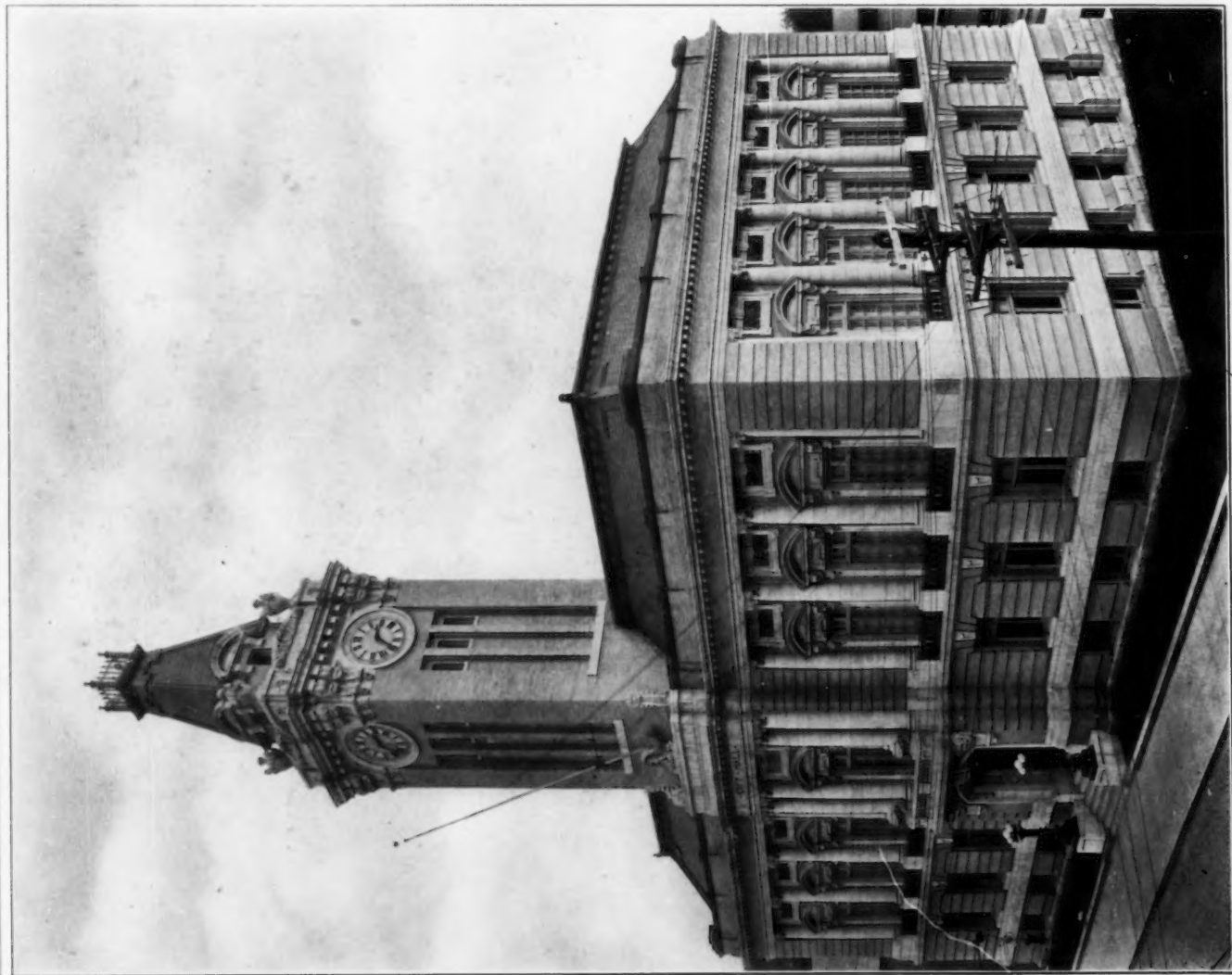
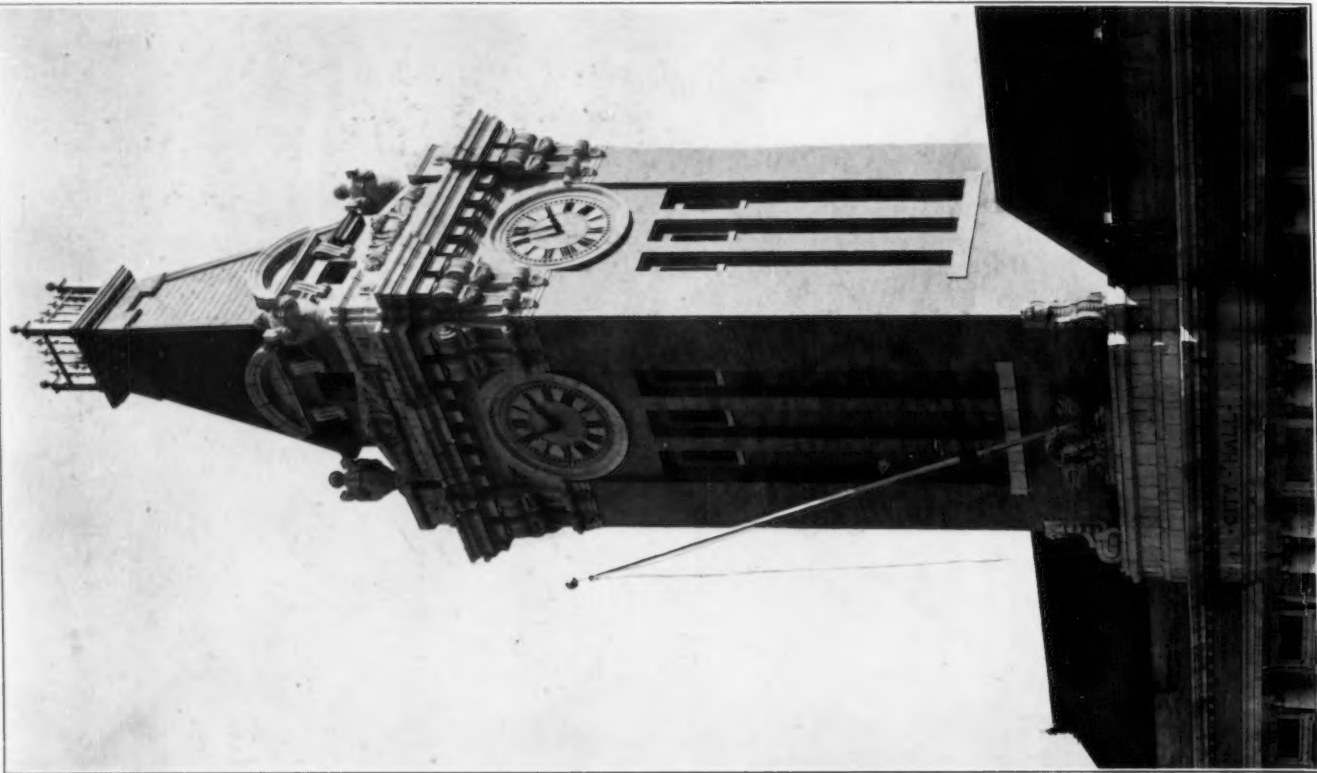
REAR OF GROUP 3. SHOWING COMMUNITY YARD ARRANGEMENT.
ROW OF HOUSES AT CHICAGO.
MANN & MACNEILLE, ARCHITECTS.

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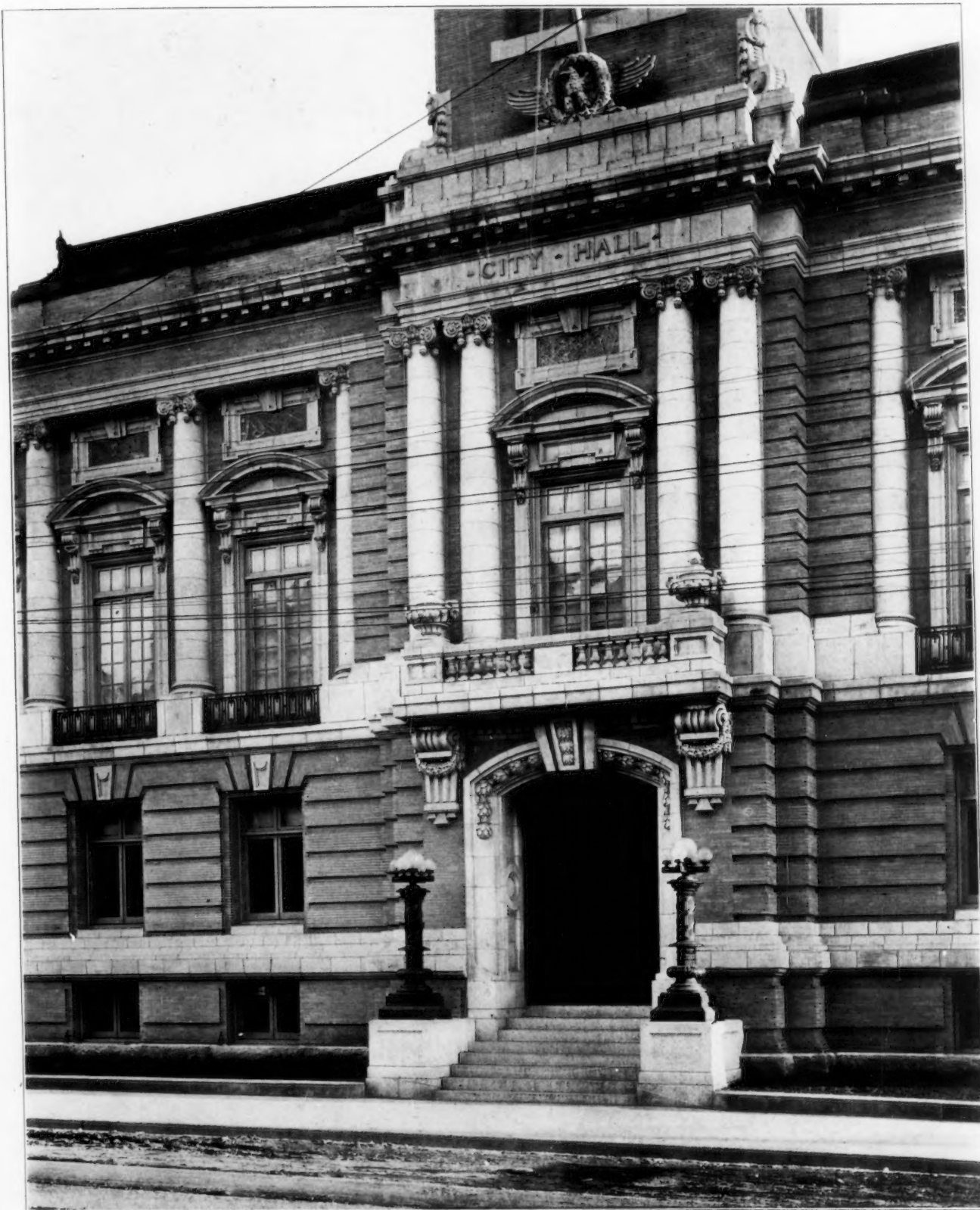


TWO DOUBLE HOUSES. BROOKLYN, N. Y.
KIRBY, PETIT & GREEN, ARCHITECTS.

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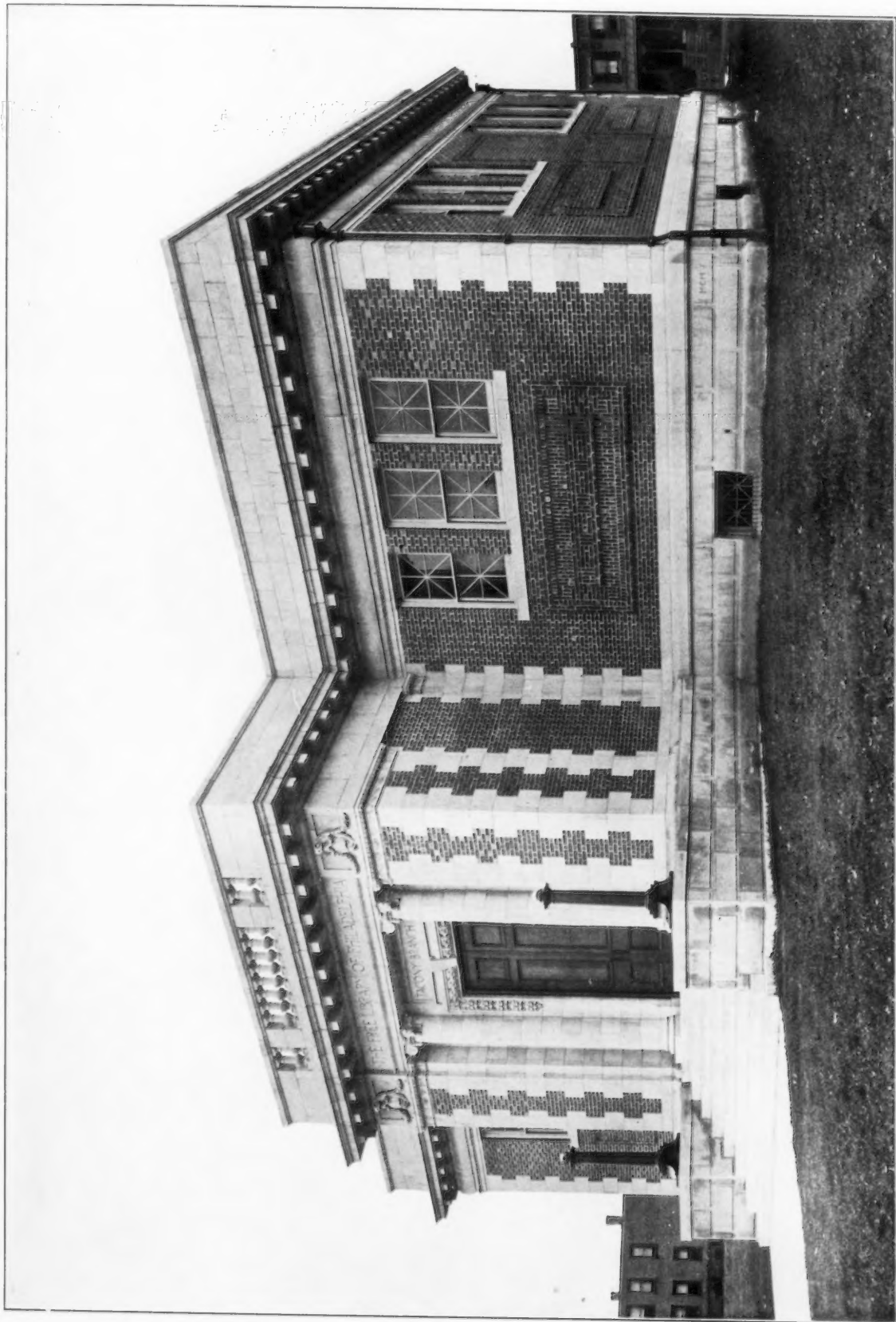
NEW CITY HALL, MARLBORO, MASS.
ALLEN & COLLENS, AND J. LAWRENCE BERRY, ARCHITECTS.



DETAIL OF FRONT

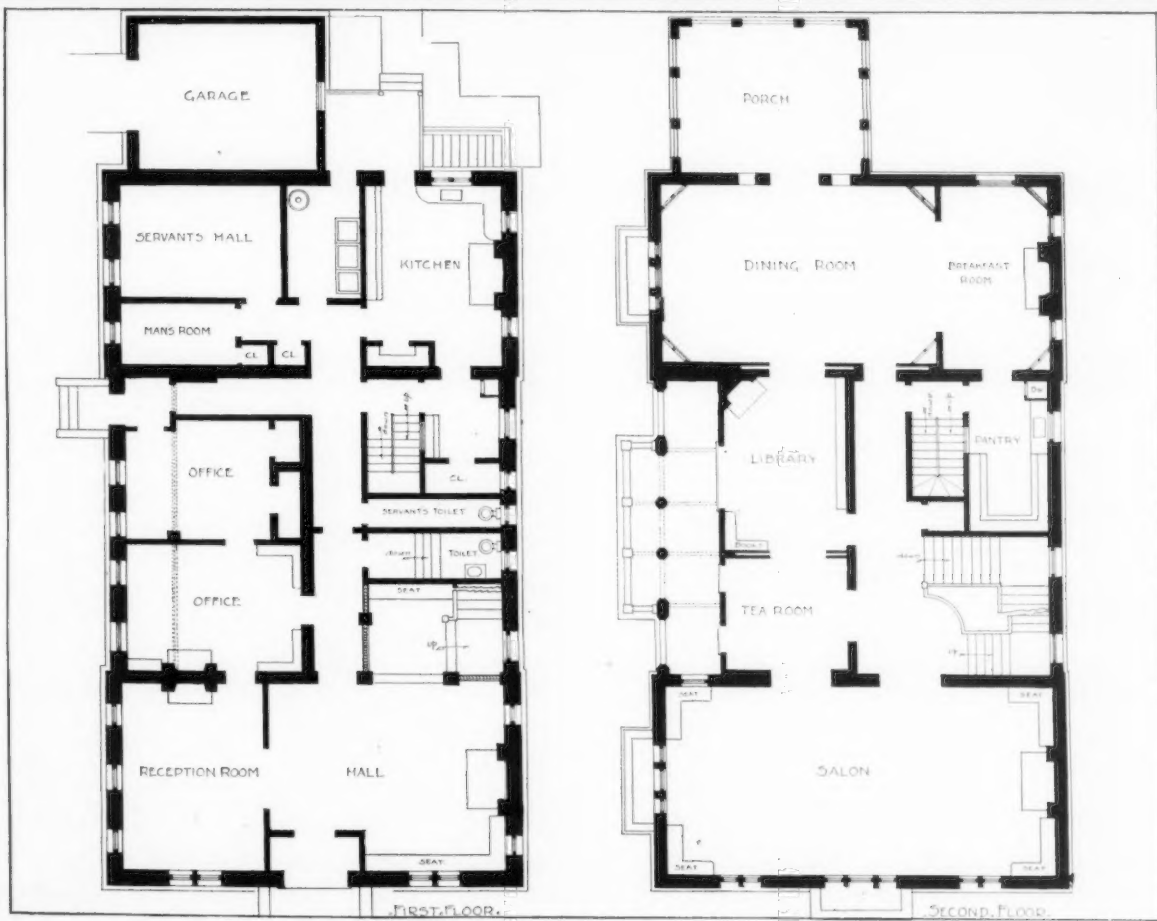
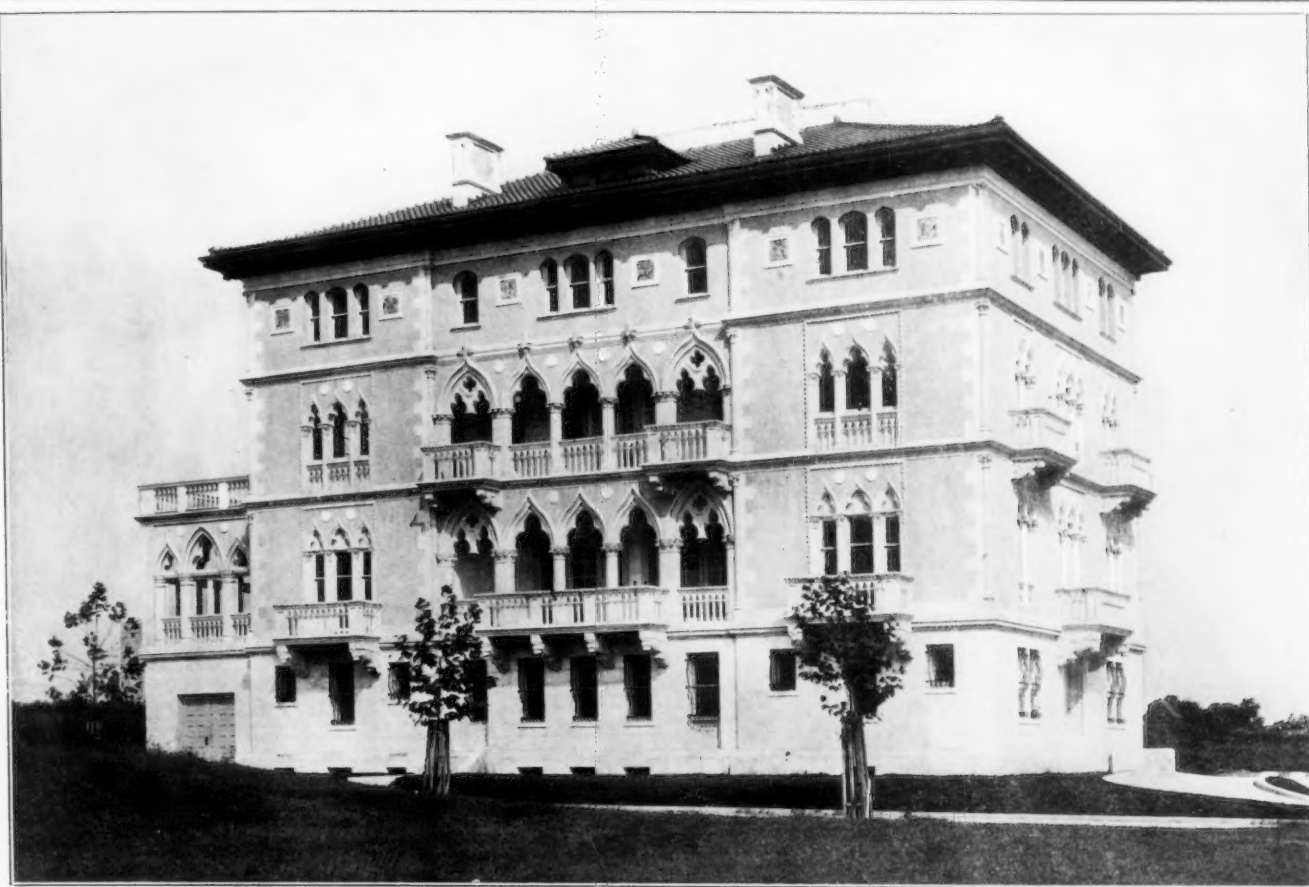
NEW CITY HALL, MARLBORO, MASS.

ALLEN & COLLENS AND J. LAWRENCE BERRY, ARCHITECTS.

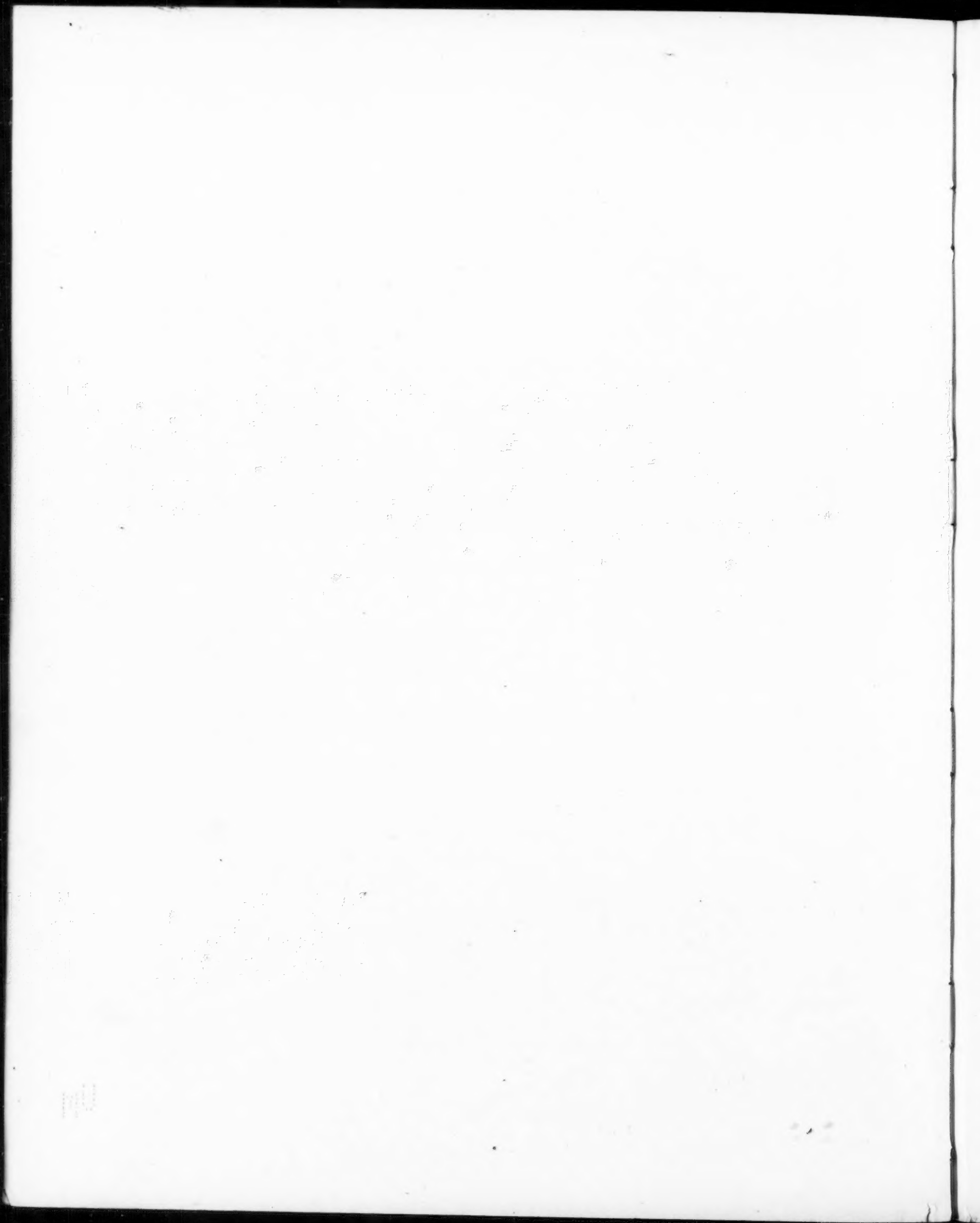


CARNEGIE LIBRARY, TACONY BRANCH, PHILADELPHIA
LINDLEY JOHNSON, ARCHITECT.

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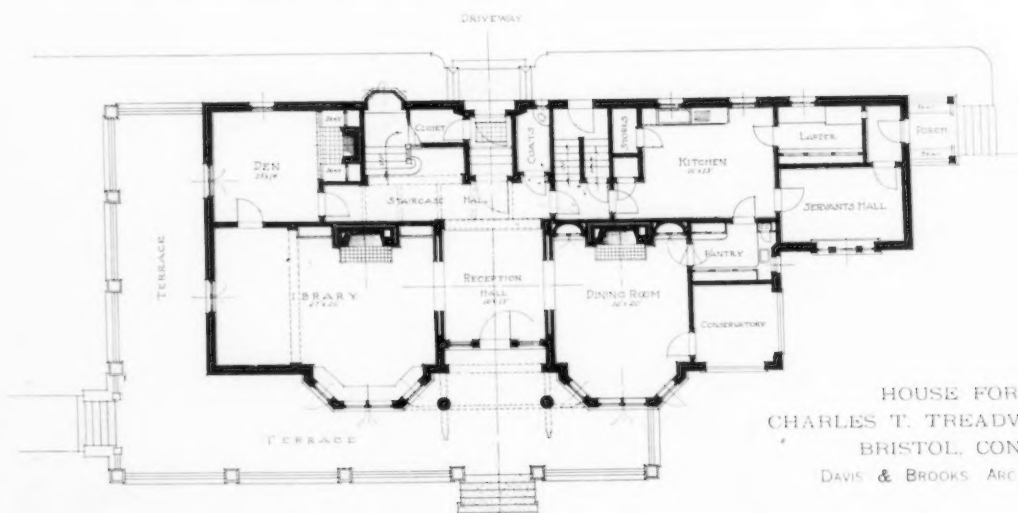


HOUSE FOR HON. J. B. HENDERSON, WASHINGTON, D. C.
GEORGE OAKLEY TOTTEN, JR., ARCHITECT.



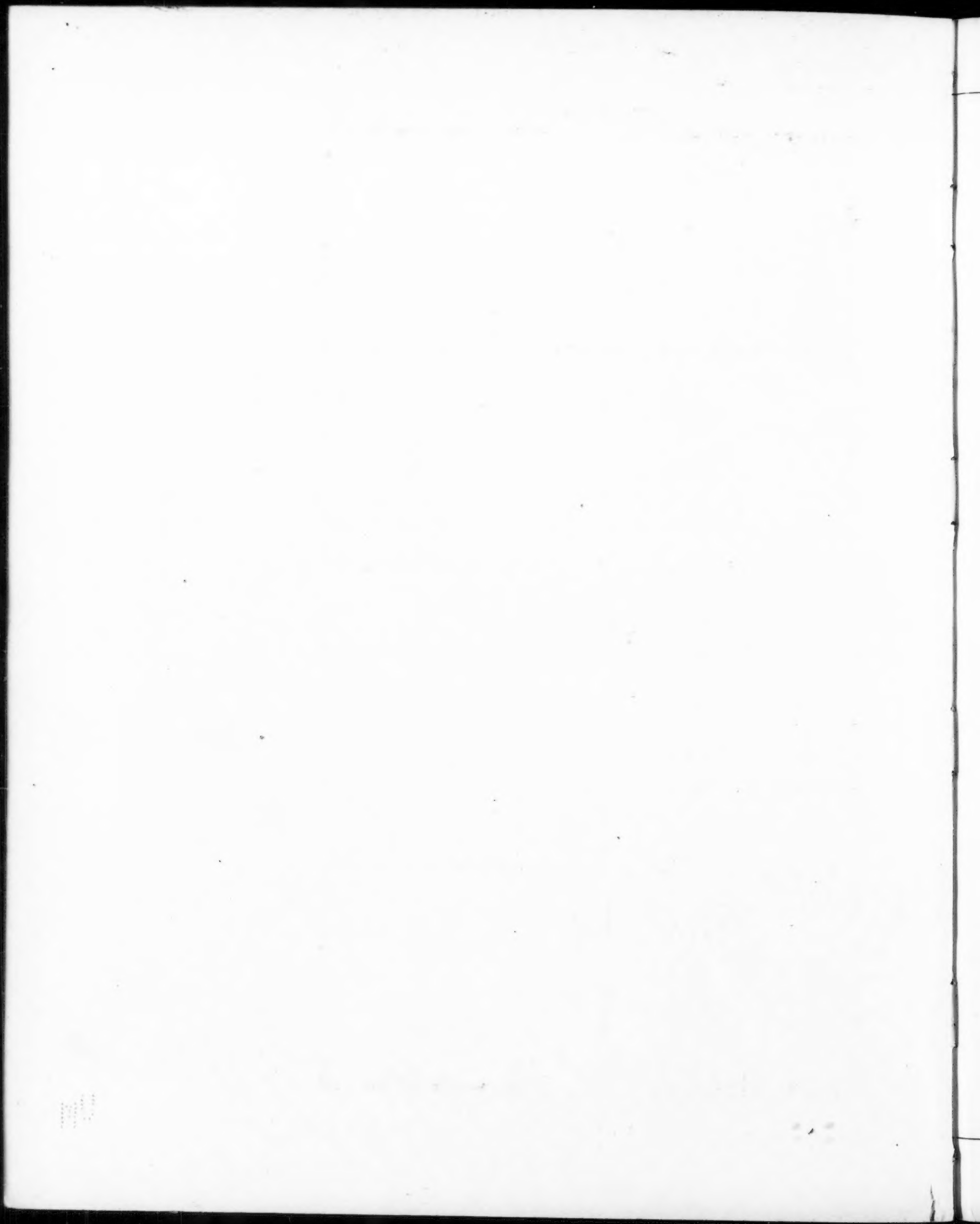


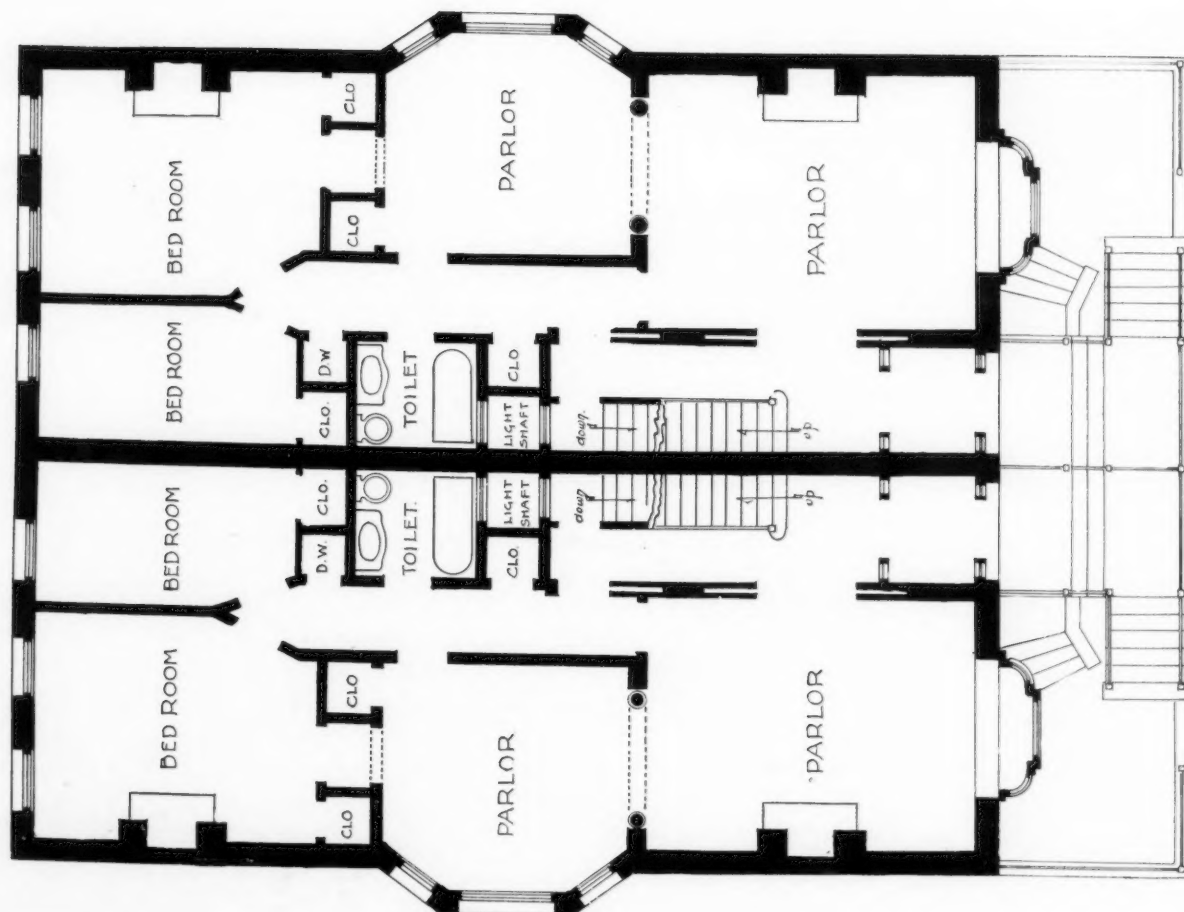
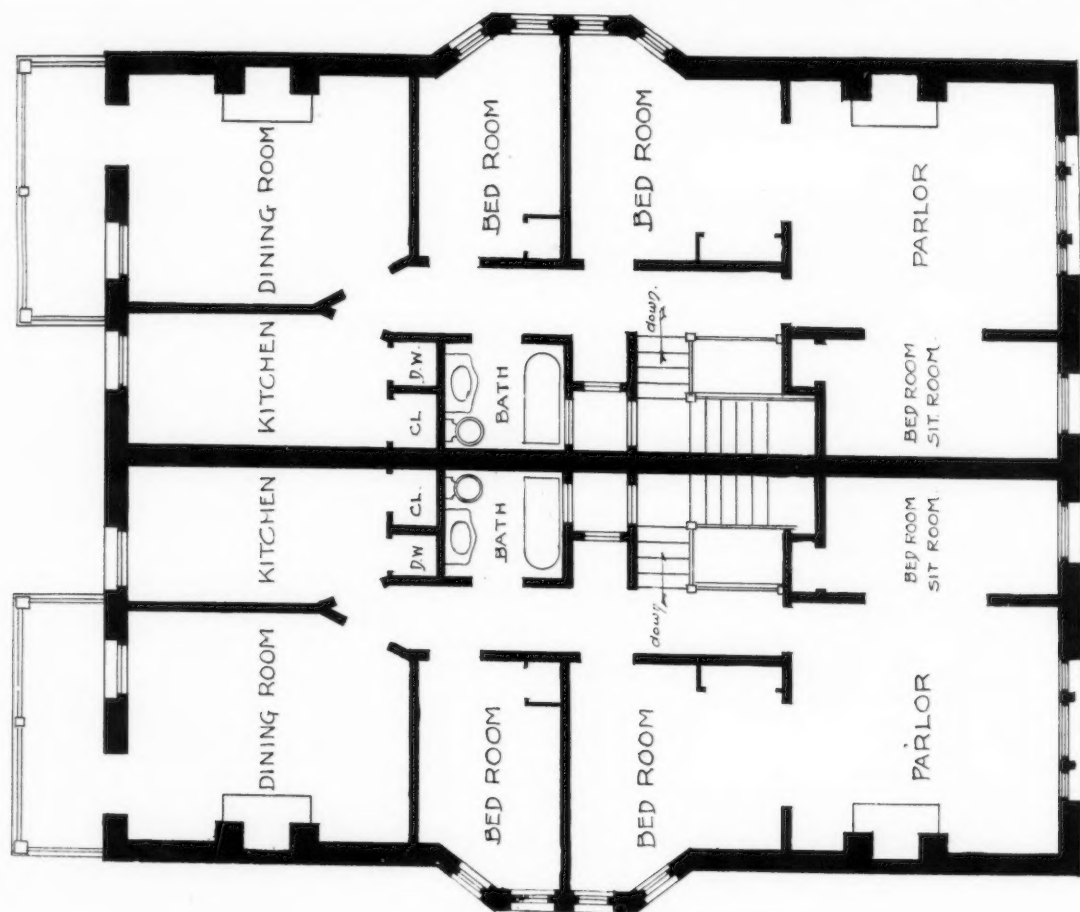
PLAN OF SECOND FLOOR



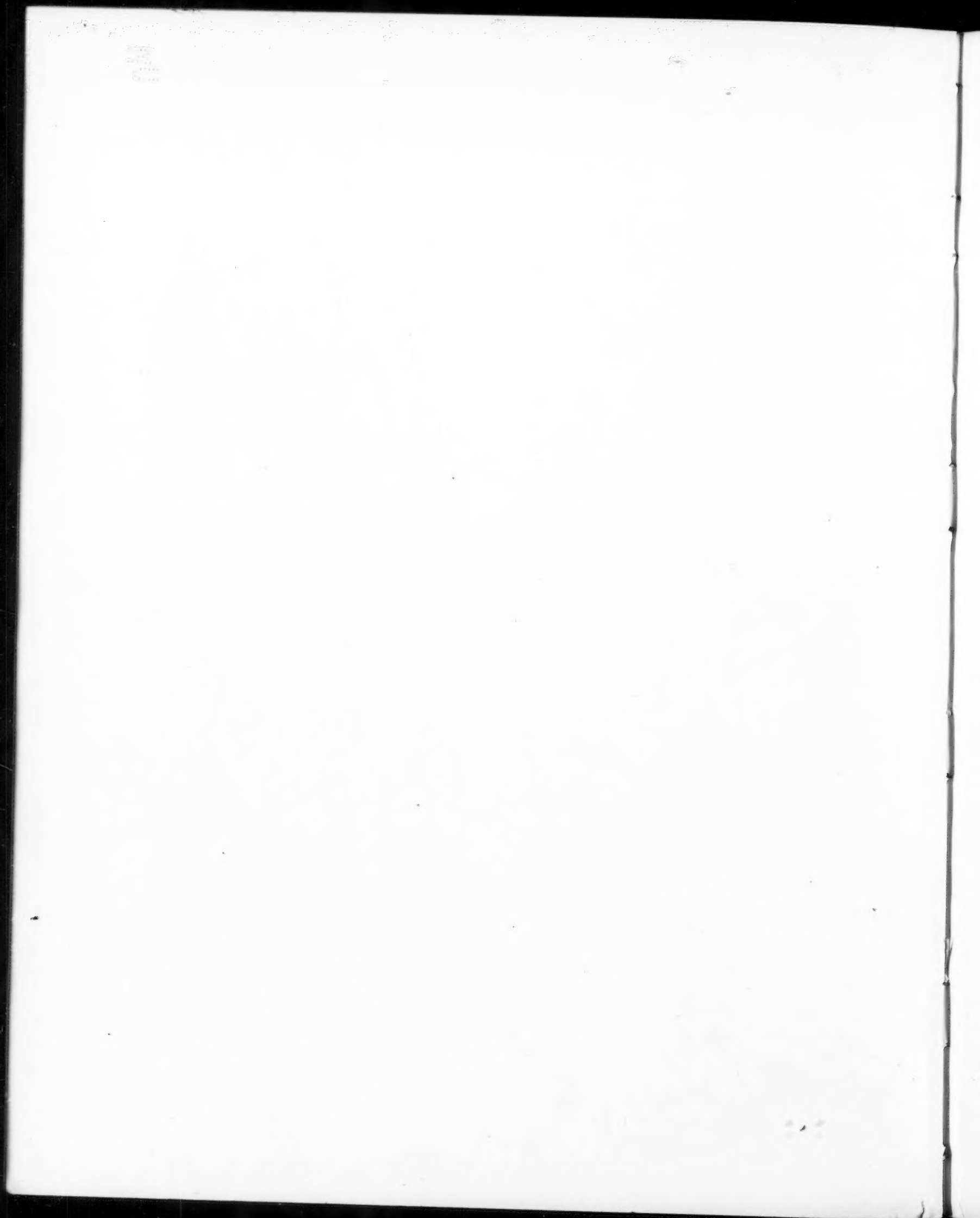
PLAN OF FIRST FLOOR

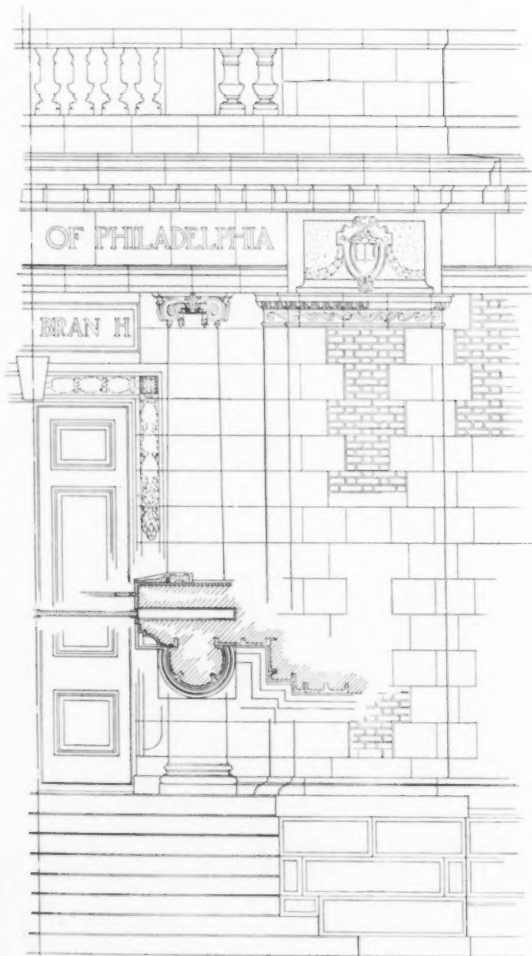
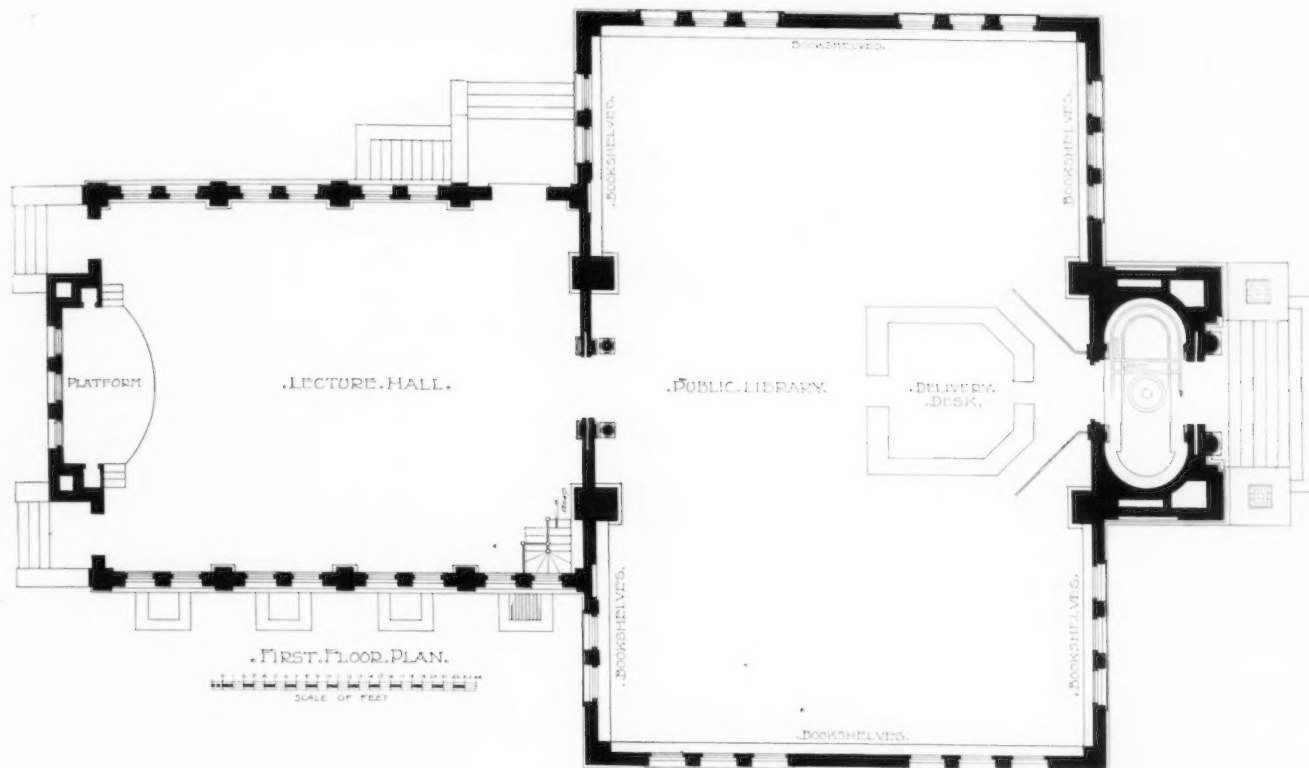
HOUSE FOR
CHARLES T. TREADWAY, ESQ.,
BRISTOL, CONN.
DAVIS & BROOKS ARCHITECTS.





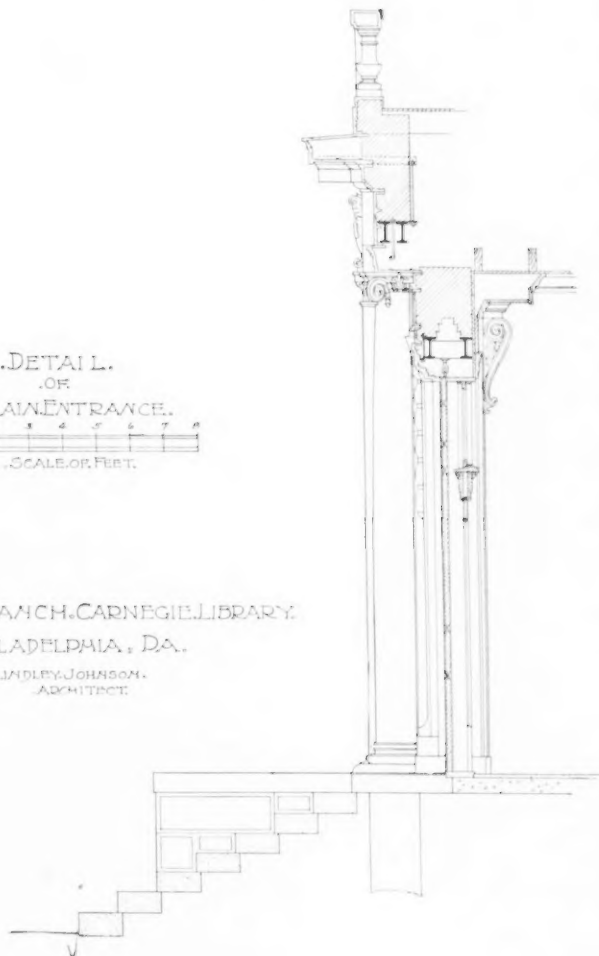
FLOOR PLANS TWO DOUBLE HOUSES, (SAME FOR BOTH), BROOKLYN, N. Y.
KIRBY, PETT & GREEN, ARCHITECTS





DETAIL.
OF
MAIN ENTRANCE.
SCALE OF FEET.

TACONY BRANCH CARNEGIE LIBRARY.
PHILADELPHIA, PA.
LINDLEY JOHNSON,
ARCHITECT.

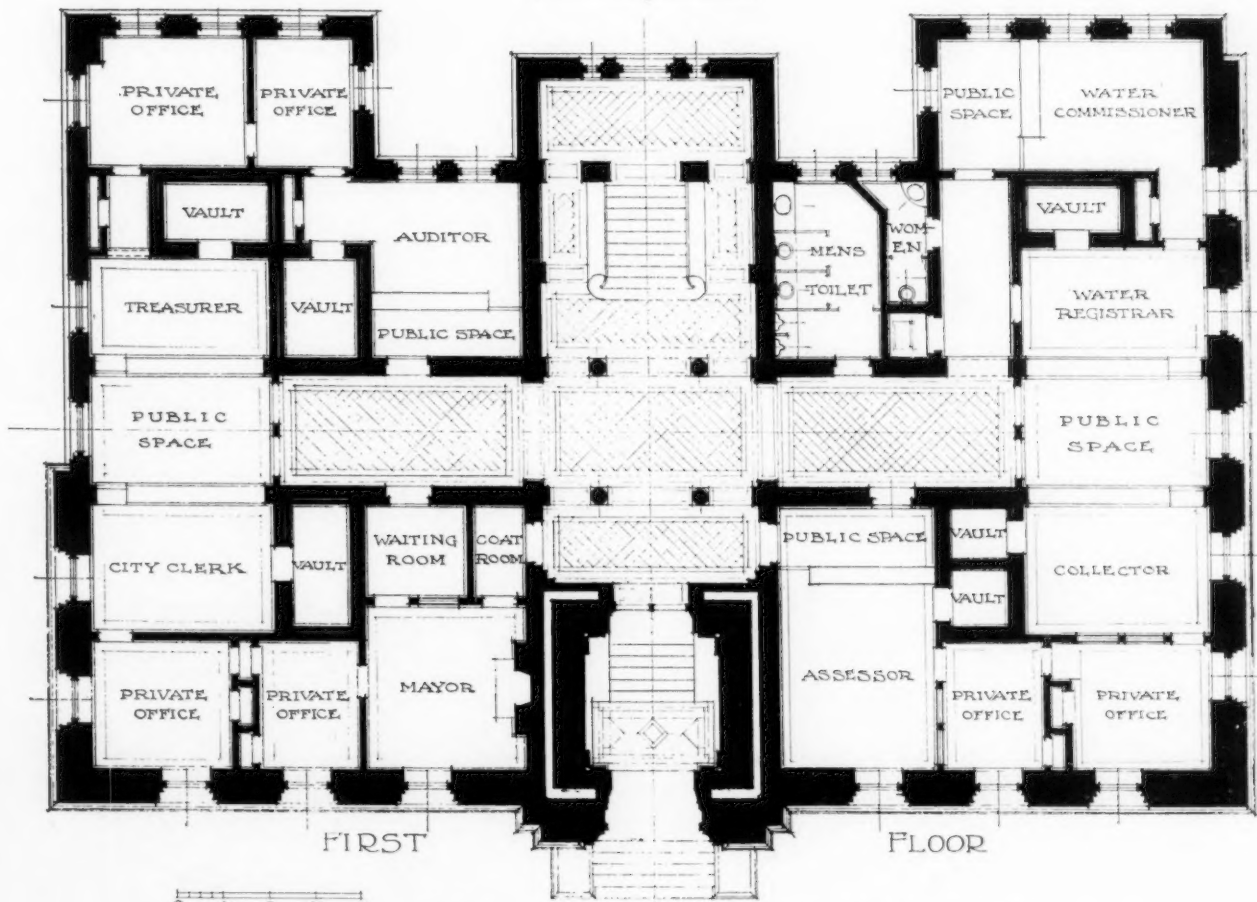
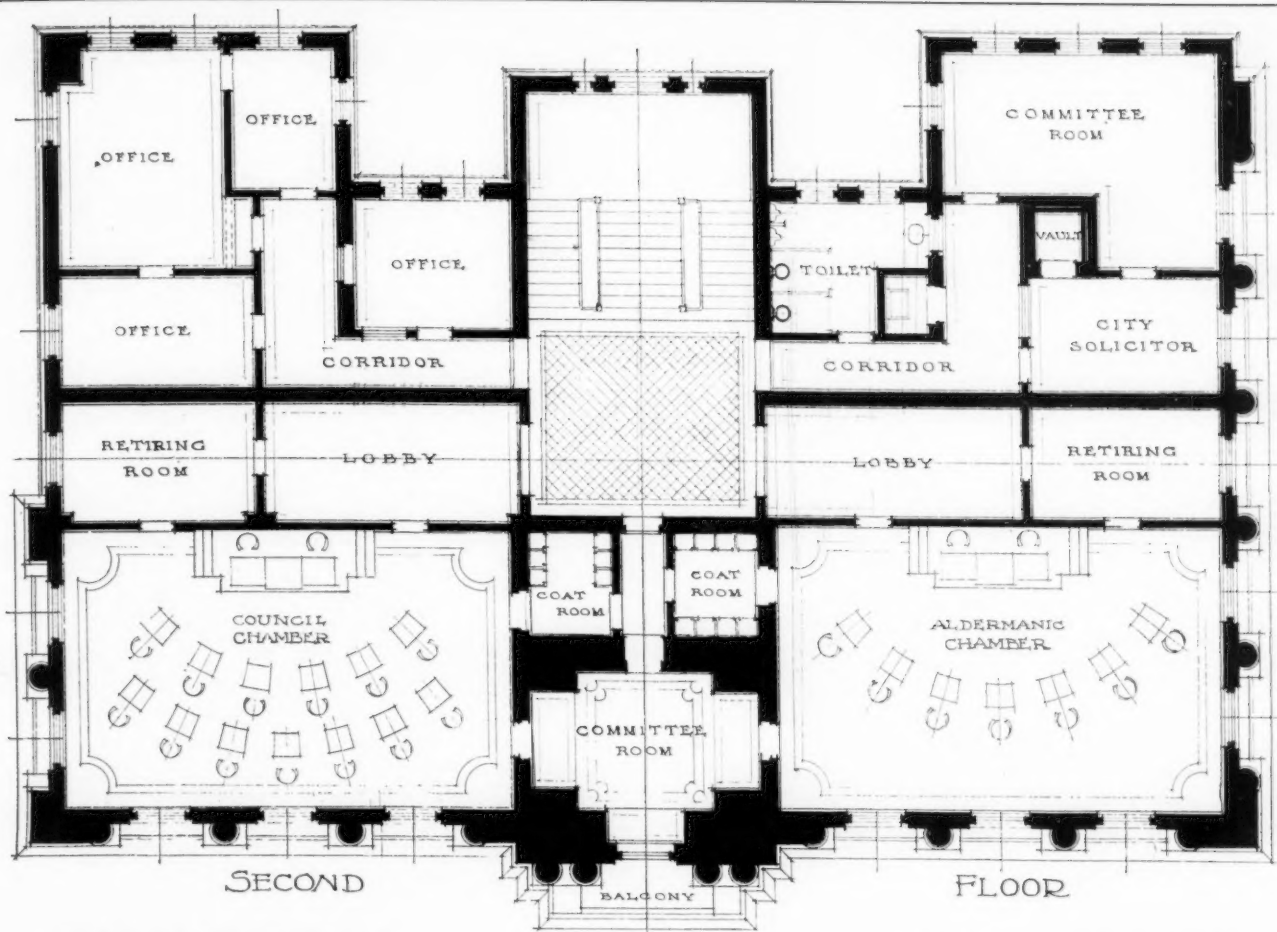


110

THE BRICKBUILDER.

VOL. 15, NO. 11.

PLATE 154.



0 4 8 12 16

PLANS, CITY HALL, MARLBORO, MASS. ALLEN & COLLENS AND J. LAWRENCE BERRY, ARCHITECTS.